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No. 56

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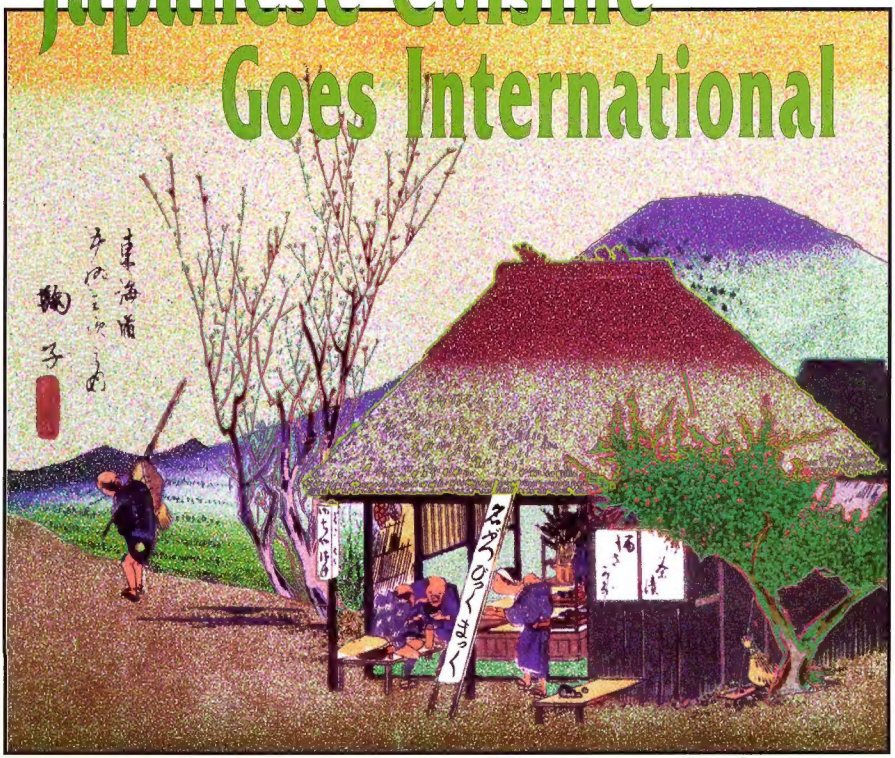

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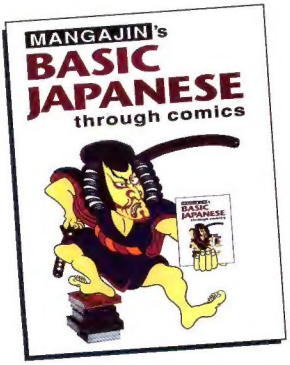

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36. *Mono* (Part 2)
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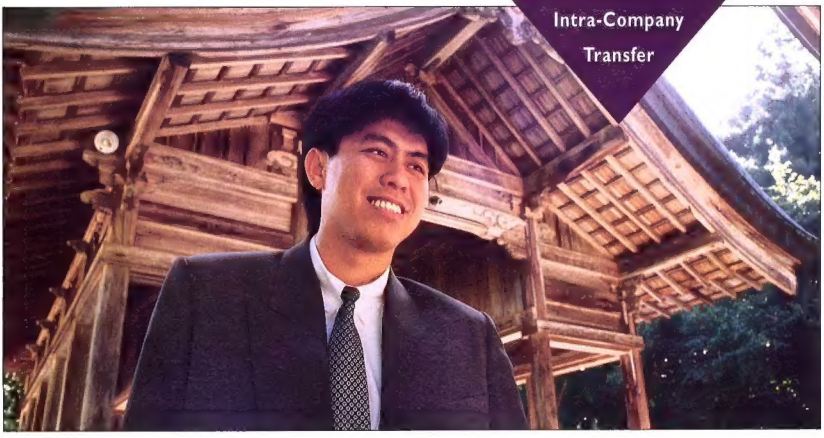
WHAT'S SUNTARN CHANTRAWATANAKUL DOING IN TOYOTA CITY, JAPAN?



When Suntarn started work seven years ago at Toyota Motor Thailand, he never dreamed that his job would take him all the way to Japan. But recently Toyota invited him to join a small group of key overseas employees for 21 months of "hands-on" experience at headquarters. Officially, he's here to work on production control systems, but he tells us: "I've been learning a lot of other things too—the challenges of living in a different culture, and the satisfaction of communicating with people from different backgrounds and working toward a common goal." He's looking forward to applying everything he's learned when he finally returns to Bangkok, where he'll work to streamline production control at Toyota Motor Thailand's Gateway factory.

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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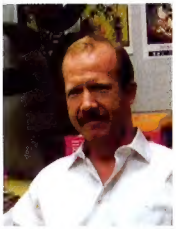
PUBLISHER'S NOTE

Most of our feature stories are written by bilingual, bicultural Westerners living in Japan. Since we're reporting on Japanese popular culture, that approach gives us a unique perspective, and differentiates us from other Japan-related English language publications. In this issue, however, our cover story is about Japanese restaurants in the US. Using the same kind of logic, we felt that the best writer would be a bilingual, bicultural Japanese person living in the US. The writer would, of course, have to be knowledgeable about Japanese restaurants.



We found such a person in Takashima Mitsuo, editor of two Japanese language magazines in New York. The story was written in Japanese, and we decided to run it in *taiyaku* style—with the original text and the English translation side-by-side. Right away, that meant that we had only half the space that we would normally allocate to a cover story, so we had to strike a balance between the depth and breadth of the piece.

Another point of balance we had to consider was in the translation. We wanted to maintain a fairly close correlation between the structure of the Japanese and the structure of the English so our readers could compare the two. As we have pointed out on so many occasions in the past, this almost inevitably means that the English will sound less than smooth in spots. We struggled quite a bit with this one, trying to find that compromise between readability and linguistic faithfulness to the original. We hope you enjoy it.

Please welcome a new sponsor of *Mangajin*, Benihana of Tokyo. From our reader surveys we know that you visit Japanese restaurants frequently, so maybe you can make a point to visit your local Benihana—and tell them you saw the ad in Mangajin.

Vaughan P. Simmons

Coming Up In Issue No. 57

Modeling in Japan: John Storey provides an inside look at the surrealistic world of models (foreign and Japanese).

Japanese Web Browsers: current solutions for surfing Japanese web sites, plus a look at what's over the horizon.

Manga

- *Aji Ichi Monme (Part 2)*: Ibashi learns a lesson about the art of the sushi chef.
- *What's Michael?*: Japan's favorite feline returns to *Mangajin*.
- *Hyakunen Senryū*: manga stories based on humorous haiku.

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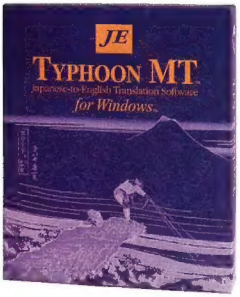

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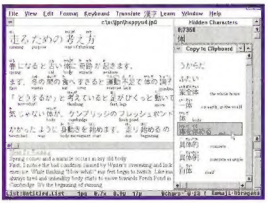

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LETTERS

Letters to the Editor

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Four-line format

I would like to focus my critical attention to one particular aspect of the magazine: the experimental translation format which has been used in "*Kono Hito ni Kakero*" [*Mangajin* Nos. 47-55] and any variation of the "translation only" format which was begun in No. 21 with "*Yūyake no Uta*." It seems ironic that the stated intention in the former case was to assist the learning of students who are still trying to master kana, and in the latter to provide material for more advanced readers, because in both cases the literal word-by-word translations have been omitted. I believe this is a terrible mistake and a disservice to your readers.

If I understood every word in the manga there would be no need for the literal translation line. However, since I don't, I find it infuriating when I must look up a word or phrase that the translators have omitted to discuss in accompanying notes. The great benefit of the classic four-line *Mangajin* format is in providing the information should it be needed. In that way the material can be understood at a rate sufficiently rapid that the reader does not get bored or tired of the struggle to understand.

I feel sure the majority of readers, like me, are trying to read the original manga first, then falling back on the notes for clarification. It is not unusual that even after knowing the meaning of the words, I will still be unsure of the sentence structure and the final meaning. The four-line format provides a means of transition from the original Japanese to the final English that, along with the notes, provides an excellent learning aid. If I must rely on other sources such as dictionaries or grammar reference works, as is the case when part of the "transitional bridge" is omitted, the benefit of the format is lost. If I were sufficiently advanced in my Japanese capabilities that I did not need this bridge, then I believe I would not need the final translation either.

In short, I see no benefit in withholding information. Rather I believe if the intention is really to aid in learning, then more information should be provided.

JOHN S. BARKSDALE
Ann Arbor, MI

As always, we welcome thoughtful feedback about Mangajin*'s content and format. Incidentally, the "translation only" format has been put on the shelf for the time being.*

Gyōza goodness

A reader has inquired about an ingredient mentioned in our recipe for gyōza in issue No. 53. Packages of ready-made "gyōza skins" (also known as "won-ton wrappers") can usually be found in the produce section of larger grocery stores.

Websites of the moment

Chances are good that if you're reading *Mangajin,* you are also a student of the Japanese language. The following two sites provide a variety of study aids: kanji and kana flashcards, tutorials, dictionaries, a pronunciation guide, a travelers' phrasebook, and fonts. Both sites, incidentally, sport a no-nonsense layout and are therefore fairly speedy.

The Defense Language Institute Foreign Language Center:

http://www.lingnet.army.mil/

The Human Language Page:

http://www.dcs.warwick.ac.uk/~bear/Language-Page.html

BLOOPERS

Department of Blooper Tourism

One morning I was guiding some Japanese guests through our animal park. They seemed a little shocked when they saw a hawk gnawing on one of the dead rats that we feed them. I was trying to find something polite to say when I remembered one of those four-character proverbs, "*Jakuniku kyōshoku*" (弱肉強食, lit., "The weak are meat; the strong eat" ➤ "The law of the jungle."). Unfortunately I forgot the exact pronunciation and said instead, "*Yaki niku choshoku*" ("Fried meat for breakfast").

Robert Friedler
Indooroopilly, Australia

I work part time as a guide interpreter for Japanese tourists visiting Greece. Last spring, during a cruise around the islands of the Aegean Sea, I was interpreting the guide's explanations in an archaeological site on Crete. One of the things I had to say was "This was the city's central square" which I intended to translate as "*Koko wa toshi no chūshin no hiroba deshita.*" Having in mind that the word "center" is *chūshin* (中心), I mistakenly changed the kanji order and pronounced it *shinjū* (心中). What I did not know then, but I know very well now, is that *shinjū* means "to commit double suicide, to die together." So what I had actually said was "This is the square used for double suicides"! No wonder our Japanese guests were looking at each other uncomfortably and started murmuring "*Heee? Sō desu kau?*" (Really? Is that so?) In my ignorance, I was wondering why such a thing seemed so strange! When I discovered my mistake, I was the one who felt like committing suicide out of shame.

Adonis Christopoulos
Athens, Greece

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茶colate
Chakorēto
Green Tea Chocolate

This cleverly-named confection made its debut earlier this year, just in time for the Valentine's Day gift-giving season. Green tea-flavored chocolate may sound like an odd combination, but the gustatory logic is the same as that of serving sweet *wagashi* confections with the bitter *matcha* (抹茶, powdered green tea) used in traditional tea ceremony.

The tea used to make Cha-colate is, in fact, *matcha* (see our Cooking Corner on page 68 for more information about *matcha*), and each piece is made by hand, so this is very much a specialty item—not one that you're likely to see at a kiosk in the train station. The maker, Myōkōen (妙香園), is known for tea rather than for sweets.

Although a more recent arrival than tea, chocolate in Japan can be traced back to the 1700s. The first mention of chocolate in the Japanese media was apparently an advertisement placed in 1878 by Yonezu Matsuzō, founder of Fūgetsudō, a bakery and confectionery company still prominent today. He used kanji to "spell out" the word: *choko* (猪口, "sake cup") + *rei* (冷, "chilled") + *tō* (糖, "sugar") — 猪口冷糖.

Today, even though chocolate has become an indispensable part of the culinary scene in Japan, it is still an imported item, and as such is written in katakana: チョコレート (*chokorēto*), a rendering based on the English spelling, rather than the pronunciation. The name of this new sweet uses the kanji for "tea" (茶, *cha*) for the first syllable, inadvertently giving a pronunciation that is closer to the English.

A taste-testing in the offices of *Mangajin* produced surprisingly favorable evaluations for this seemingly odd combination of flavors.

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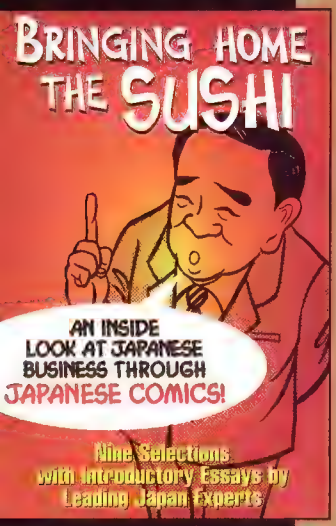
BRINGING HOME THE SUSHI
AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
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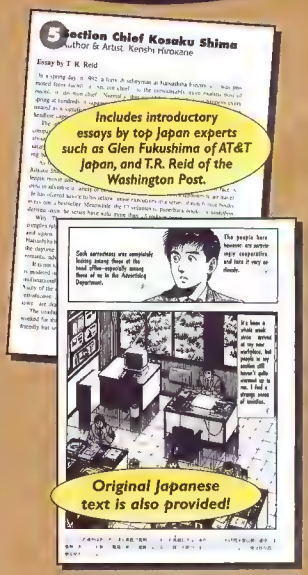
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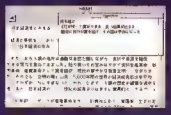

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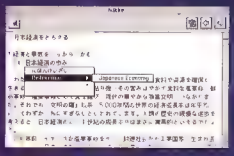

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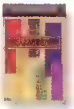

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Mad cow disease—
the royal family has
mad love disease.

by A. Yasumori, Yokohama

- *kuruu* is the stem of the verb *kuruu*, which can mean either "become demented/mad" or "go wrong/awry." *Ushi-kurui* here can be considered another name for *kyōgyū-byo* (狂牛病, literally "mad cow disease").
- *koi-kurui* is essentially from the expression *koi ni kuruu*, which most typically means "become crazy with love," but here it's being used more in the sense of "love gone awry."

- *omoi* is the stem of the verb *omou* ("think"), and *tsutsu* after the stem of a verb means "while [doing the action]"; *omoi tsutsu kau* = "buy while thinking," and *to* marks *kore saigo* ("this is the last") as the content of the thinking.
- *takarakuji* can mean either "lottery," or "lottery ticket." To refer unambiguously to the latter, one can also say *takarakuji no ken* (*ken* = "ticket").

これ最後と
Kore saigo to

思いつつ買う
omoi tsutsu kau

宝くじ
takarakuji

This'll be my last,
I tell myself as I buy:
A lottery ticket.

by 大町小町, Ōmachi Komachi, Nagano

One thousand heartbeats
enhancing love energy...
aerobic workout!

熱き鼓動
Atsuki kodō

いや高鳴れり
iya takanareri

エアロビクス
earobikusu

by Mimmy San, Narberth, PA

- *atsuki* is a classical form of the adjective *atsui* ("hot/heated" or in the context of love, "passionate"). Classical adjectives and verbs are often preferred in poetry, especially the traditional forms of poetry.
- *kodō* = "heartbeat."
- *iya* is an interjection that gives exclamatory effect.
- the classical verb form *takanareri* can be equivalent to either *takanatta* (past) or *takanatte iru* (progressive), from *takanaru* ("[heart throbs/beats rapidly").

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Japanese Cuisine

Photo by Abe Hiroshi

(*above*) The decor of New York's Sushi Den (Sushi 田) is Japanese, but with an American touch; the cuisine is authentic Japanese.

(*left*) Examples of Chef Nobu-san's "Supra-Japanese Cuisine" — cutting edge, but built around some conventional items like sea bream (*tai*) sashimi, and even down-home foods like boiled daikon.

「ノブ」の超日本料理から。手前から前菜「ティラディート・ノブ・スタイル」（たいの南米風さしみ：レモンとゆず・塩味のドレッシング、とうがらしのペースト"ロコト"乗せ、シアントロ添え）。アークティックチャー（小型サーモン）とモロヘイヤのパスタ、クレソン添え、ゆず風味くずソースになめこ。お頭付きシーバス揚げ・玉錦リゾット詰め、ダイコン煮物にゆずソース。

日本料理は世界にのれんを分ける

Goes International

by Takashima Mitsuo

食文化がその国の文化程度を示すバロメーターだとするなら、中国やフランス、イタリアに優るとも劣らず、日本は食大国の一つとして当然名乗りを挙げることになる。ところが日本人と日本料理の世界での地位は、日本異質論に呼応して「特殊」なイメージがある。エコノミックアニマルと言われた日本人の海外進出は、日本の「美き文化」をなかなか世界に伝えることはできなかった。しかしここ10年、円高の恩恵で急増した海外進出日本人に呼応して、海外日本料理のあり方が様相を変えてきたようだ。

IF A NATION'S CUISINE IS A BAROMETER OF ITS *cultural status, then Japan—no less than China, France, and Italy—should claim a place among the world's culinary superpowers. But perhaps as a result of entrenched beliefs in Japan's uniqueness, the Japanese and their cuisine are still perceived by the rest of the world as being somehow "different." Even when the Japanese "economic animals" started making advances overseas, they found it difficult to introduce Japan's "culture of taste" to the world. Over the past ten years, however, Japanese cuisine overseas has entered a new phase as the number of Japanese moving overseas has burgeoned, thanks to the strong yen.*

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An assortment of "born in the USA" rolled sushi. Other touches you won't find in Japan are a spoon with the soup (*miso shiru*), and an extra pile of wasabi to mix in your soy sauce (*shōyu*).

アメリカ人がラーメンをすする日

海外、特にアメリカの日本料理レストランは、80年代、ロサンゼルス・オリンピックを契機に本格的に浸透し始め、健康志向の風潮に呼応して大きな広がりを見せた。80年代後半から円高を背景に日本人の海外進出が顕著になり、ウエストコーストはもとよりニューヨークでも日本料理レストランは定着し、同時に特徴的な土着化、あるいは国際化の傾向を示している。ニューヨークを象徴的な例に、その背景と根拠を挙げてみよう。

まず第1に「メニューの専門化」。従来の海外日本レストランは異国趣味＝日本趣味を強調する内装と、寿司、すきやき、天ぷら、ヤキトリ、チキンテリヤキなど日本料理のステレオタイプ型メニュー、つまりアメリカ人の通から初心者まで対応できるオールラウンドメニューが中心だった。しかしここ10年、ニューヨークでは専門店化する傾向が顕著だ。ラーメン専門店からしゃぶしゃぶ、串揚げ・とんかつ、そば、本格寿司、家庭料理から懐石料理の日本有名ブランド店まで。内装もアメリカナイズされたデザイン志向が強く、日本と同じ食環境づくりの店舗展開が見られる。

The Day When Americans Slurp *Rāmen*

Overseas, particularly in the United States, Japanese restaurants began making serious inroads around the time of the Los Angeles Olympics in the early 1980s, and then spread far and wide in conjunction with America's growing health-consciousness. Backed by a strengthening yen in the late 80s, the Japanese presence in the United States became more pronounced, and Japanese restaurants became a familiar sight not only on the West Coast but in New York as well. At the same time, Japanese restaurants have shown a tendency to become naturalized, or internationalized, in distinctive new ways. Taking New York City as a representative case, I'd like to examine the background and some of the basic characteristics of this trend.

First is the specialization of menus. In the past, Japanese restaurants had emphasized the exotic—which is to say traditional Japanese styles—in their decor and had offered menus with stereotypical Japanese dishes such as sushi, sukiyaki, tempura, yakitori [grilled skewered chicken morsels], and chicken teriyaki—all-around menus that offered something for everyone from connoisseur to novice. But in New York, the last ten years have seen a pronounced shift toward specialized restaurants—from shops serving only rāmen [noodles] to restaurants specializing variously in shabu-shabu [very thin-sliced beef with tofu and vegetables, cooked at the table in a boiling stock], deep-fried kabobs and pork cutlets, soba [traditional Japanese noodles], authentic sushi, and home-style cooking, to famous-name Japanese restaurants specializing in full-course cuisine. Decor now shows a strong tendency toward Americanization, and restaurants are designed to have the same kind of dining atmosphere as in contemporary Japan.

The Yaohan-affiliated Daikichi Sushi take-out chain has 18 branches in and around Manhattan and is expanding rapidly. It's not unusual to see Americans walking around eating roll-type sushi like hamburgers.

ヤオハン系列の「大吉寿し」Daikichi Sushiテイクアウトチェーン店はマンハッタンを中心に現在18店舗を展開し急成長中。ハンバーガー感覚で歩きながら巻き寿司をほおばるアメリカ人も珍しくなくなった。

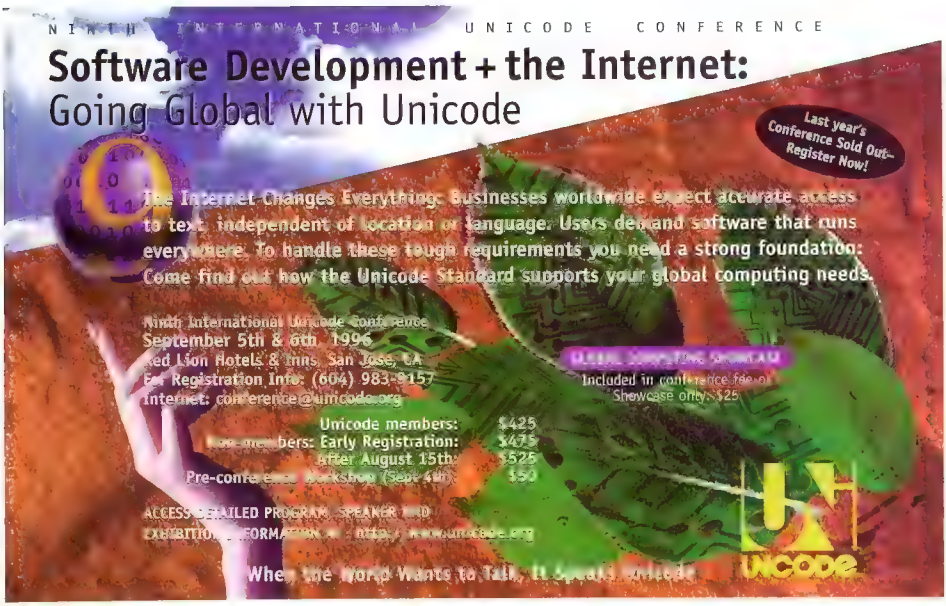
第2に、日本料理の「アメリカ市民権確保」。ひと昔前は、ラーメンはスープが熱すぎてアメリカ人は苦手というのが定説だったが、ひとたびラーメン専門店の大繁盛ぶり（日本人客で）がマスコミで紹介されると、冒険好きのアメリカ人がどっとラーメンを食べにくるようになった。しゃぶしゃぶも、今日のように大衆店で割安にしゃぶしゃぶが食べられるとなると、アメリカ人、しかも初心者が、いきなりこうした日本食のバリエーションに挑戦している。

また日本からそのまま移入したような雑多なメニューの大衆居酒屋が「New York」誌に"アンダーグラウンド・グルメ"として紹介されると、もの珍しさでやってくるアメリカ人客も多くなった。アメリカのメディアが日本料理のバラエティを紹介する、チャレンジ精神旺盛なアメリカ人がついてく

Second, Japanese cuisine has now earned its American citizenship. Not so very long ago, conventional wisdom held that Americans didn't like rāmen because the soup was too hot. But when the local media reported on specialty rāmen shops and the thriving business they were doing among their Japanese clientele, adventurous Americans started coming for rāmen in droves. Likewise with shabu-shabu, now that there are restaurants where anyone can go to enjoy relatively inexpensive shabu-shabu, American diners, even those who are newcomers to Japanese food, are eager to experience a different type of Japanese cuisine.

In another instance, when a Japanese working-class style pub with a typical hodge-podge menu and every appearance of having been directly transplanted from Japan was featured in *New York* magazine's "Underground Gourmet" column, it brought a stream of American customers looking to experience something novel. The American media does a story on a different type of Japanese food, and

> **"Japanese cuisine has now earned its American citizenship"**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る。今日の日本料理ブームの背景にはメディアサーカス的な背景もある。

もっともポピュラーな寿司も、大衆店が大量仕入れ、廉価販売方式でいいネタを安く提供し始めたら一挙にアメリカ人客が増え、日本人客はむしろ珍しくなった大型大衆店もある。テイクアウト寿司は、完全にアメリカ人ターゲットでチェーン展開している。

adventurous American diners come around to check it out. Behind the current boom in Japanese cuisine lies an element of media circus.

Most popular of all Japanese cuisine, sushi also saw a sudden increase in American customers when large, popularly oriented restaurants that could buy in volume began offering sushi made with high quality toppings at moderate prices. Today there are large, popular restaurants where Japanese customers are in the minority. Take-out sushi shops are developing into chains targeted solely at the American customer.

海外で自給自足を始めた日本料理

第３に、日本料理食材の現地調達が容易になった。以前は日本料理は在住日本人向け現地食材を利用した家庭料理か観光用高級レストランに２分され、本格的な日本料理の食材は日本からの輸入となり値が張った。

いまでは、米は十分食味に耐えるカリフォルニア米が豊富に安く手に入る。野菜類はウエストコーストのコリアン系農場が日本食材の高付加価値に注目して、栽培や

Japanese Cuisine Becomes Self-Sufficient Overseas

The third element in this trend is that it has become easier to find local sources for ingredients used in Japanese cooking. In the past, Japanese cuisine in America could be divided into two categories: home-style cooking for resident Japanese using local ingredients, or "high-class" tourist restaurants. Ingredients for authentic Japanese cooking had to be imported from Japan and prices were very high.

Today, California rice tasty enough to please the discriminating diner is available inexpensively and in quantity. Recognizing the high added value of ingredients for Japanese food, Korean-American farmers on the West Coast have become a major force in cultivating

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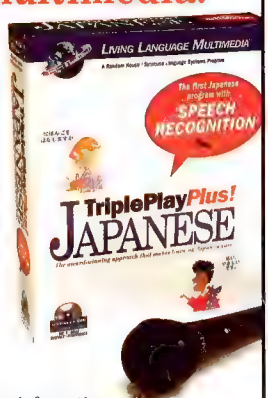

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and marketing vegetables and have brought prices down. With the substitution of fish from the Atlantic, there is no shortage of seafood. The FDA recently approved even the preparation and serving of *fugu* [globefish]. Still difficult to obtain locally are certain choice cuts of fish such as *toro* [fatty tuna], which Japan buys up, raising world prices. But on the whole, the United States is now self-sufficient in

(continued on page 27)

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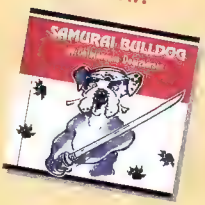

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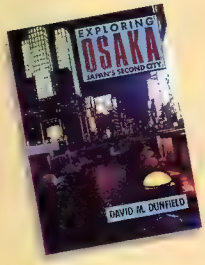

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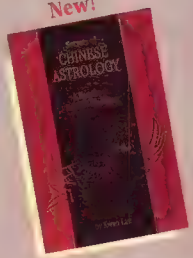

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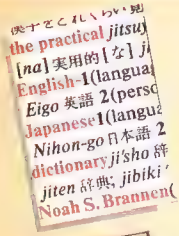

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味いちもんめ

Aji Ichi Monme

A Bit of Flavor

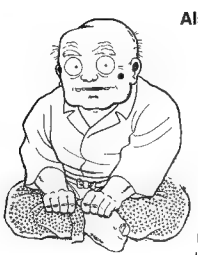
作／あべ善太
Story by **Abe Zenta**

画／倉田よしみ
Illustrated by **Kurata Yoshimi**

Oyaji (behind the counter, on the right) presides over the convivial clientele of Fujimura. Typical of kappō restaurants, there are no tables; seating is only at the counter where interaction with the chef is a part of the dining experience.

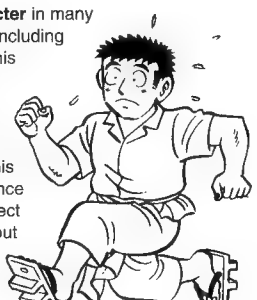
The title of this series, *Aji Ichi Monme*, is taken from *Hana Ichi Monme*, the name of a traditional children's game, and the first line of a song sung while playing the game. A *monme* (匁) is an old unit of weight equal to about 0.13 ounces, so *Hana Ichi Monme*, while fanciful in the vein of "pocket full of posies," literally means something like "a *monme* (tiny weight) of flowers." We have translated *Aji Ichi Monme* as "A Bit of Flavor."

The stories in *Aji Ichi Monme* center around the employees and customers of the traditional *kappō* restaurant Fujimura. The restaurant is owned and managed by veteran chef Kumano, generally referred to respectfully as *oyaji* ("old man/father" → "boss"). Although Fujimura is located in the Shinjuku area of Tokyo, Kumano is from Kyoto, and he speaks in Kansai dialect. We indicate Kansai dialect in the translations with a "K" after the Politeness Level—for example, PL2-K.



Also adding flavor to the stories is Bon-san, a former Buddhist monk who was defrocked after selling a statue of Buddha to pay a gambling debt. He and Ibashi provide a humorous contrast in characters since, in spite of their age difference, they are both near the bottom of the ladder in the restaurant.

The main character in many of the episodes, including our selection in this issue, is a young apprentice chef named Ibashi. Fresh out of a cooking school, his youthful exuberance provides the perfect catalyst to draw out Oyaji's wisdom and advice.



Aji Ichi Monme has been serialized in ビッグコミックスペリオール (*Big Comic Superior*) since 1986.

This episode begins with the staff of Fujimura learning a lesson about the history of sushi.

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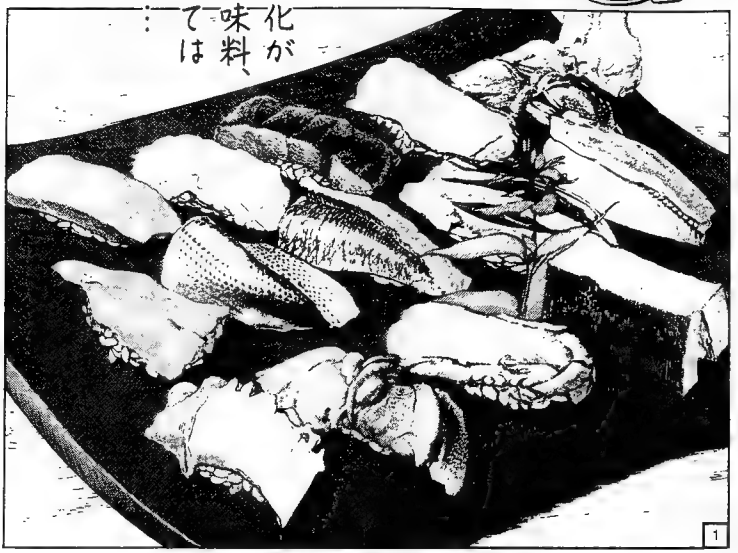
第1話
寿司

日本の食文化が
生んだ名調味料、
醤油なくしては
語れない……



1 **Title**: 第一 話 寿司
Dai Ichi Wa: Sushi
No. 1 story sushi
Story No. 1: Sushi

Narration: 日本 の 食文化 が 生んだ 名調味料、 醤油 なくして は 語れない。
Nihon no shoku-bunka ga unda mei-chomiryō, shōyu nakushite wa katarenai.
Japan of food culture (subj.) gave birth great/famous seasoning soy sauce without as for cannot speak
You can't talk about [it] without mentioning the renowned seasoning that Japan's culinary culture produced—soy sauce.

Japanese Cuisine Goes International

(continued from page 21)

料理食材は、日本からの輸入に頼ることなく、いまは自給自足体制にある。

第4に、板前やサービススタッフを日本人に頼らなくなった。日本から呼び寄せの板前のビザ取得と高給支給の問題への対策で、現地スタッフの採用と教育が徹底してきた。特に中南米系の従業員が多いが、彼らが日本レストランのノウハウを得て、自国に帰って日本レストランを経営するという広がりも見せ始めている。

国際舞台で攻勢に出る日本料理

第5に、日本料理の国際舞台での可能性を示唆するヌーボー日本料理の登場。ビバリーヒルズの「MATSUHISA」で名を挙げた松久信幸氏（通称ノブさん）がロバート・デ・ニーロらと共同でオープンした「NOBU」は、いまニューヨークでもっともホットなレストラン。彼はベルーやアルゼンチン、アラスカで日本料理づくりの経験があり、それらの食材やスパイスを日本料理に応用して成功した。ノブさんは「この秋はベニスで、ベニスの食材を使って料理イベントをする。日本料理の技を踏まえていれば、新しい日本料理が世界各地で可能だ」と語る。

一方でアメリカ人シェフが日本料理にアプローチする。「Kokachin」、「Bouley」、「Lespinasse」、「Gramercy Tavern」、「Monkey Bar」などニューヨークの注目レストランはこぞって日本料理素材・調理法を応用したメニューを持つ。ニューヨークタイムズは去る3月29日付特集でこうした日本料理の進出に注目し、この傾向がさらに強まることを予想した。

Japanese food ingredients, and it is no longer necessary to rely on imports from Japan.

Fourth, the chefs and serving staff are no longer necessarily Japanese. In response to the visa hassles and high pay demands of chefs brought over from Japan, restaurants have begun making a concerted effort to recruit and train local staff. Many such employees come from Central and South America, and we are now beginning to see the further spread of Japanese cuisine when these people take the skills and know-how they have acquired at restaurants in the United States and return home to open Japanese restaurants in their own countries.

Taking the Offensive on the International Stage

Fifth is the emergence of nouveau Japanese cuisine, suggesting the potential that Japanese food holds on the international stage. Restaurateur Nobuyuki Matsuhisa ("Nobu-san"), who first made a name for himself with "Matsuhisa" in Beverly Hills, has now gone in with a group including Robert DeNiro to open "Nobu" in New York, which has become the hottest restaurant in the city. He has practiced his art in Japanese restaurants as far-flung as Peru, Argentina, and Alaska, where he successfully adapted indigenous ingredients and spices into Japanese food. "This fall, in Venice," he says, "I will be holding an event in which I cook with Venetian ingredients. So long as you keep your feet firmly planted in the techniques of Japanese cookery, it's possible to create new Japanese dishes anywhere in the world."

At the same time, American chefs have begun trying their hand at Japanese cuisine. The menus at "Kokachin," "Bouley," "L'espinasse," "Gramercy Tavern," "Monkey Bar" and other popular New York restaurants include a variety of dishes that make use of Japanese ingredients and preparation methods. A March 29 article in *The New York Times* noted these inroads being made by Japanese cuisine and predicted that the trend was likely to grow stronger.

(continued on page 29)

キレイですねぇ。
1

1 **Kuroda**: キレイ　　です　ねぇ。
Kirei　　*desu*　*nē.*
pretty/beautiful　is/are　(colloq.)
"Beautiful!" (PL3)

- *nē* with a long vowel is like a mild exclamation.

Japanese Cuisine Goes International

(continued from page 27)

海外日本料理、日本逆輸入の可能性

翻って日本国内では、ノブさんがほとんど一般日本人には知られていないように、国際化した日本料理の逆輸入にはあまり興味がないようで、「美き国」の伝統のもとに、かたくなな"国粋主義"が根強いのは否めない。帰国子女問題に例えるわけではないが、海外の日本人が日本ではなかなか受け入れられないのに似た構図もありそうだ。日本に根づいた海外生まれの日本料理はカリフォルニアロールくらいで、あとはキワモノ的に見られているのが現実だろう。

しかし、ノブさんのようなアメリカの「超日本料理」がトレンディなアメリカンブランド・ファッションと見なされるとしたら、「ファッション」からのアプローチで海外の日本料理が日本に進出する可能性はある。奇しくも野茂が腕一本でアメリカ大リーグでの活躍で日本に再デビューするのと同時期に、ノブさんが包丁一本、日本で再デビューする。そのときは、海外の日本料理が初めて日本で市民権を得る日となる。

日本料理の国際化が海外圧力で進展する。これはなんとなく、日本社会の国際化の手法と軌を一にしているようだ。

Bringing an Internationalized Japanese Cuisine Back to Japan

Turning now to the situation within Japan itself, few average Japanese know anything about Nobu-san, and by the same token few seem to have any interest in re-importing an internationalized Japanese cuisine. It seems safe to say that behind the traditions of Japan's "culture of taste," a stubborn culinary nationalism remains deeply rooted. Although it can't be compared to the problems faced by Japanese children returning after living overseas, there does seem to be a certain similarity to the lack of acceptance of Japanese coming back from overseas. California roll sushi is about the only foreign-born Japanese food to take root in Japan; nothing else has amounted to more than a passing fad.

Suppose, though, that a "supra-Japanese cuisine" like that created by Nobu-san were to take on the trendy image of a fashionable American-brand. It's possible that an internationalized Japanese cuisine could then gain acceptance in Japan in the manner of a new fashion. Wouldn't it be a curious coincidence if the day when Nomo makes his second debut in Japan after taking the American Major Leagues by storm with his powerful arm were the same day when Nobu-san makes his second debut with his innovative cooking knife. It would be the day when an internationalized Japanese cuisine finally attains Japanese citizenship.

So we see pressure from overseas serving as the catalyst for the internationalization of Japanese cuisine. Somehow, it seems to be following the same path as the internationalization of Japanese society as a whole.

Original Japanese story by Takashima Mitsuo, Editor-in-Chief of *New York, NY* and *Good Morning, NY*. English translation by Wayne Lammers, except where V.P. Simmons meddled and made gratuitous editing changes.

「鮎ずし」も昔は〝馴れずし〟やったそうですね…？
1
ナレズシ…って!?
2
琵琶湖の「鮒ずし」って知らないか？
3
あれみたいに、塩漬けにした魚の腹にご飯を詰め、漬け込んで発酵させたすしだ。
4
お前、「鮒ずし」好きか…？
あれはカンペン、臭いが……
5
あの美味さが分からんようでは通とは言えんで。
通でなくて結構！
ボクはやっぱり江戸前のにぎりが……
6
そうだ!! 寿司にしよう！
7

1 **Bon-san**: 「鮎ずし」 も 昔 は "馴れずし" やった そうです ね。
"Ayu-zushi" mo mukashi wa "nare-zushi" yatta sō desu ne.
sweetfish sushi too/also long ago/formerly as for fermented sushi was (hearsay) (colloq.)
"I hear *ayu-zushi* used to be a kind of *narezushi*." (PL3-K)

- *ayu* = "sweetfish," and *-zushi* = *sushi* (the *s* changes to *z* for euphony in combinations). *Ayu-zushi* is what the master chef has just finished making.
- *narezushi* is the ancestor of *sushi* as it's known today. In its original form, it would be better described as "pickled fish," since it began as a way of preserving fish by packing it in salt and rice and allowing it to ferment from several months to a year. Initially, only the pickled fish was eaten and the rice was thrown away, but later the rice came to be eaten as well.
- *yatta* here is dialect for *datta*, the plain/abrupt past form of *da* ("is/are"). *Sō da/desu* after a complete thought/sentence implies the speaker is repeating information he has heard/learned secondhand.

2 **Kuroda**: ナレズシ って?
Narezushi tte?
narezushi (quote)
"What's *narezushi*?" (PL2)

- *tte* is a colloquial quotative form used with the intonation of a question when repeating something the other person has said to ask for clarification: "what do you mean (by) ～?"or "what is ～?"

3 **Ibashi**: 琵琶湖 の 「鮒ずし」 って 知らない か?
Biwa-ko no "funa-zushi" tte shiranai ka?
Biwa-lake of crucian carp sushi (quote) not know (?)
"You know about Lake Biwa's *funa-zushi*, don't you?" (PL2)

- *funa-zushi* made from a kind of *funa* ("crucian carp") caught in Lake Biwa, near Kyoto, is the best-known variety of *narezushi* still made today.
- here *tte* is a colloquial equivalent of *to iu no o* (lit.,"a thing that is called"). The *o* marks it as the object of *shiranai ka?*
- *shiranai* is the negative form of *shiru* ("come to know"), so the question is literally "don't you know ～?" But the implicit criticism in that English question would be expressed using the explanatory *no* in Japanese *(shiranai no ka?*); without the explanatory *no*, the question feels more like "maybe you have heard (of) ～."

4 **Ibashi**: あれ みたいに、塩漬けにした 魚 の 腹 に ご飯 を 詰め、漬け込んで 発酵させた すし だ。
Are mitai ni shiozuke ni shita sakana no hara ni gohan o tsume, tsukekonde hakkō saseta sushi da.
that like salted fish 's stomach in rice (obj.) stuff-and pickle-and let ferment sushi is
"It's sushi made like that, by stuffing salted fish with rice and packing them for pickling and letting them ferment."
"It's sushi like that, made by stuffing salted fish with rice and weighting them down in a pickling tub to ferment." (PL2)

- *are* ("that") here refers to *funa-zushi*, and ～ *mitai ni* implies "like ～," so *are mitai ni* = "like that/like *funa-zushi*."
- *shiozuke* refers to something that has been pickled with salt, or to the process of pickling with salt, and *shiozuke ni shita* is the plain/abrupt past form of the verb phrase *shiozuke ni suru* ("pickle with salt"); as a modifier, the past form is like "salted ～."
- *tsume* is the stem form of *tsumeru* ("stuff"), here acting as a continuing form: "stuff and ～." *Ni* marks *hara* ("stomach") as the place that is stuffed, so the Japanese literally says "stuff rice into the stomachs of salted fish" → "stuff salted fish with rice."
- *tsukekonde* is the *-te* form of *tsukekomu*, which means "pickle [something]," usually referring specifically to the process of packing the food in the pickling solution/container and weighting it down with a pickling stone. The *-te* form is acting as a continuing form: "pickle and ～."
- *hakkō saseta* is the plain/abrupt past form of *hakkō saseru*, the causative ("make/let") form of *hakkō suru* ("[something] ferments").
- *shiozuke ni shita* is a complete thought/sentence ("[it] has been salted") modifying *sakana* ("fish"). In turn, *are mitai ni shiozuke ni shita sakana no hara ni gohan o tsume, tsukekonde hakkō saseta* is a complete thought/sentence ("[they] stuffed salted fish with rice and packed them for pickling and made them ferment like that") modifying *sushi*.

5 **Bon-san**: お前、「鮒ずし」 好き か?
Omae, "funa-zushi" suki ka?
you *funa-zushi* like (?)
"Do you like *funa-zushi*?" (PL2)

Ibashi: あれ は カンベン。 臭い が...
Are wa kanben. Nioi ga...
that as for forgive/excuse smell/odor (subj.)
"As for that, [please] excuse me. The smell is . . ."
"With that stuff, I have to pass. The smell is too much." (PL2)

- *omae* is a rough/casual, masculine word for "you."
- *suki (da/desu)* = "like"; normally, the liked object is marked with *ga*, and the person who likes it is marked with *wa*, but in this case both particles have been omitted.
- *kanben* here is short for *kanben shite kudasai* ("please forgive/excuse").

6 **Bon-san**: あの 美味さ が 分からん よう では 通 と は 言えん で。
Ano umasa ga wakaran yō de wa tsū to wa ien de.
that tastiness (subj.) can't discern appearance/situation if it is connoisseur (quote) as for cannot say/call (emph.)
"You can't be called a connoisseur if you can't appreciate the taste of *funa-zushi*." (PL2)

Ibashi. 通 でなくて 結構! ボク は やっぱり 江戸前 の にぎり が...
Tsū de nakute kekkō! Boku wa yappari Edomae no nigiri ga...
connoisseur even if am not fine I/me as for after all Edo-style that is hand grasped/pressed (subj.)
"Not being a connoisseur is fine! For me, in the end, [it has to be] Edo-style hand-pressed sushi."
"Not being a connoisseur is fine with me! For me it has to be Edo-style *nigiri-zushi*." (PL2)

(continued on next page)

あっ…
1
あのね、明日の休日香里ちゃんとデートなの。だから寿司でも…
2
ええええ。何でも食うたらええ。
キヒヒ
3
そやけどな、店はしっかり選ばなアカン。目ン玉飛び出すような勘定取られることあるよってな。
4
昔は屋台で商った気軽な食べ物やったそうやが……
5
今やすっかり高級な食い物になってもうた。
屋台で売ってたんですか……
はくさい
6

6 *(continued from previous page)*

- *umasa* is a noun form of *umai* ("tasty/delicious") → "tastiness/deliciousness." *Ano* ("that") again refers to *futa-zushi*.
- *wakaran* is a contraction of *wakaranai* ("not understand/discern" or in this case, "not appreciate"), negative of *wakaru*, which can mean either "come to know/understand," or "can understand/discern/appreciate."
- *yō* often refers to "appearance/manner," but here it's better thought of as "situation." *De wa* = "if it is ～," so ～ *yō de wa* = "if it is the situation that ～."
- *ien* is a contraction of *ienai*, negative of *ieru* ("can say"), the potential form of *iu* ("say").
- *de* is used at the end of a sentence for emphasis in the Kansai dialect; it can be equivalent to either *ze* or *yo* in standard Japanese.
- *de naku te* (or *ja naku te*) *kekkō* is equivalent to ～ *de/ja nakute ii* (lit., "is good/fine even if it is not ～" → "not being ～ is fine" or "it doesn't need/have to be ～").
- *yappari* essentially implies that a situation accords with what one might expect: "after all/as you might expect [it really has to be so]."
- *Edomae* means "Edo-style" (Edo is the old name for Tokyo), and *nigiri* here is short for *nigiri-zushi* (lit., "grasped/squeezed sushi"), which refers to the kind of sushi most Americans think of: a bite of vinegared rice pressed into a rounded rectangular block in the palm of the hand and topped with a small slice of raw fish. This style of sushi, which replaced the pickling process with fresh fish and freshly cooked rice flavored with vinegar, was developed in Edo in the early 19th century, so it's often referred to as *Edomae*.

7 **Ibashi**: そう だ!! 寿司 に しよう!
Sō da! Sushi ni shiyō!
that way is sushi to make/choose
"That's it! I'll make it sushi!"
"That's it! We'll have sushi!" (PL2)

- *sō da* (lit., "it is so/it is that way") is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought/idea, like "Oh, I know!/that's it!"
- ～ *ni shiyō* is the volitional ("Let's/I shall/I think I'll") form of the expression ～ *ni suru*, which indicates a choice is being made: "I'll make it/choose/have ～."

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1 **Ibashi**: あっ!
A!
(interj.)
"Oh!" (PL2)

2 **Ibashi**: あの ね、 明日 の 休日、香里ちゃん と デート なの。 だから 寿司 でも . . .
Ano ne, ashita no kyūjitsu, Kaori-chan to dēto na no. Dakara sushi demo . . .
uhh/um (colloq.) tomorrow that is day off (name-dim.) with date (explan.)-is so sushi or something
"See, I'm going out with Kaori on my day off tomorrow. So I thought, maybe some sushi . . ." (PL2)

- *ano* is a pause/hesitation word similar to "uhh/um," or sometimes like "that is/I mean"; *ne* in the middle of a sentence is also a kind of verbal pause, similar to the English "you know/you see/I mean/like."
- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways; here it's like "that is": *ashita no kyūjitsu* = "day off [that is] tomorrow."
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with the names of children, but also among close adult friends.
- *dēto* comes from the English word "date." The word in Japanese used to refer only to "dating" in the sense of meeting/going out with a romantic interest, but today one occasionally hears it used for other kinds of "social appointments" as well.
- *na no* shows he is making an explanation; *na no (da/desu)* is the form the explanatory *no* takes when following nouns, pronouns and certain particles. The *desu* often becomes *da* in casual speech (especially of males), but it can also be omitted altogether (especially by females).
- *demo* literally means "or something/someone/someplace," etc., but it's often used merely as a "softener" without carrying its literal meaning. In this case, he would not use *demo* if there weren't any other possibilities, but he's essentially saying he's decided on taking Kaori out for sushi.

3 **Bon-san**: ええ、 ええ。 何でも 食うたら ええ。
Ē, ē. Nan demo kūtara ē.
good/fine good/fine anything/whatever if eat is good/fine
"Fine, fine. Eat whatever you want." (PL2-K)

Ibashi: キヒヒ
Kihihi
(self-satisfied laugh)

- *ē* is dialect for *ii/yoi* ("good/fine").
- *kūtara* is dialect for *kuttara*, a conditional ("if") form of *kuu* ("eat," informal and mostly masculine); a conditional form plus *ii/yoi* can mean "you should [do the action]," or "go ahead and [do the action]."

4 **Bon-san**: そやけど な、 店 は しっかり 選ばなアカン。
So ya kedo na, mise wa shikkari erabana akan.
but (colloq.) shop/restaurant as for well/carefully must choose
"But be careful about which restaurant you choose." (PL2-K)

Bon-san: 目ン玉 飛び出す ような 勘定 取られる こと ある よって な。
Me n tama tobidasu yō na kanjō torareru koto aru yotte na.
eyeballs leap out type bill be taken/charged thing/situations exist because (colloq.)
"There are situations when you'll be charged a bill that'll make your eyeballs jump out."
"There are places where your eyes will pop out when they bring you the check." (PL2-K)

- *so ya kedo* is dialect for *sō da kedo* ("although it is so" → "but"). Many long vowels in standard Japanese get shortened in Kansai speech, and *ya* often replaces *da* (cf. *yatta* for *datta* above).
- *erabana akan* is dialect for *erabanakereba ikenai*, a "must/have to" form of *erabu* ("choose/select").

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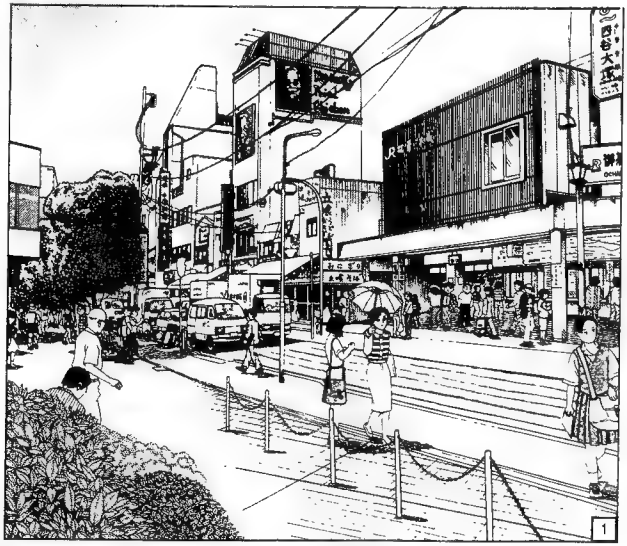
1

知ってる
お寿司屋さん
あるの…？
いいや
……
2

いいじゃ
ない、
適当に
入れば。
大丈夫
…？
とんでもない
値段だったり
しない…？
3

平気
平気！
銀座の
高級店じゃ
あるまいし、
高がしれてる
よ。
4

4 *(continued from previous page)*

- *yō na* ("type") makes the complete thought/sentence *men tama (ga) tobidasu* ("[your] eyeballs leap out") into a modifier for *kanjō* ("bill/charges/the check") → "a bill of the kind that [makes] your eyeballs leap out." *O*, to mark *kanjō* as the direct object of *torareru*, has been omitted.
- *torareru* is the passive form of *toru* ("take," or when speaking of billings, "charge").
- *koto (ga) aru* (lit. "thing/situation exists") after a non-past verb is an expression meaning the described situation/circumstance "can occur/sometimes does occur."
- *yotte* is dialect for *kara* ("because/so").

5 **Oyaji**: 昔 は 屋台 で 商った 気軽な 食べ物 やった そうや が...
Mukashi wa yatai de akinatta kigaru na tabemono yatta sō ya ga...
formerly/long ago as for stalls/booths at sold lighthearted/casual food was apparently but
"They say that a long time ago, sushi was a casual snack food sold from little stalls, but..." (PL2)

- *akinatta* is the plain/abrupt past form of *akinau* ("conduct trade/deal/sell"). *Yatai de akinatta* is a complete thought/sentence ("[they] sold [it] in stalls") modifying *kigaru na tabemono* ("casual food").
- *yatta* is again dialect for *datta* ("was"), the plain/abrupt past form of *da* ("is/are"), and *sō ya* is dialect for *sō da*, indicating the information is secondhand → "apparently was."

6 **Bon-san**: 今や すっかり 高級な 食い物 になってもうた。
Imaya sukkari kōkyū na kuimono ni natte mōta.
now-(emph.) completely high class food has become-(regret)
"Now it's turned into a very upscale dish." (PL2)

Ibashi: 屋台 で 売ってた んですか... へえーっ。
Yatai de utteta n desu ka... Hē!
stalls at were selling (explan.-?) (exclam.)
"They sold it from stalls? How about that!" (PL3)

Box on Shelf: はくさい
Hakusai
Chinese (Nappa) Cabbage

- *imaya* is an emphatic form of *ima* ("now").
- *kuimono* is a less formal, mostly masculine equivalent of *tabemono* ("food").
- *natte mota* is dialect for *natte shimatta*, the *-te* form of *naru* ("become") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb implies the action is/was undesirable/regrettable. *Ni* marks *kōkyū na kuimono* as the result of the becoming.
- *utteta* is a contraction of *utte ita*, past form of *utte iru* ("is selling"), from *uru* ("sell").
- *hē* is a light exclamation, like "Gee!/Wow!/How about that!" giving the feeling that the speaker is at least mildly impressed.

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1 **Upper Right**: 四谷・大塚
Yotsuya, Ōtsuka
(place names)

Right Bldg.: JR 御茶の水駅
Jei-āru Ochanomizu-eki
JR Ochanomizu Station

- "JR" is the acronym used by the privatized Japan Railways group, formerly the Japanese National Railways. *Ochanomizu* is in central Tokyo.

2 **Pavement**: とまれ
Tomare
Stop

On fence: (ニコ)ライ 学院 / 受付中
(Niko)rai Gakuin / Uketsuke-chū
Nikolai School / Accepting (applications)

Kaori: 知ってる お寿司屋さん ある の?
Shitteru osushiya-san aru no?
know (hon.)-sushi shop-(hon.) exist (explan.)
"Is there a particular sushi shop you know?" (PL2)

Ibashi: いいや。
Iiya.
no
"Nah." (PL2)

- in the background is a Russian Orthodox cathedral popularly known as *Nikorai-dō* (ニコライ堂, "Nikolai Cathedral") after its founder. The partly obscured sign on the wall appears to advertise one of the schools affiliated with the cathedral.
- *shitteru* is a contraction of *shitte iru* ("know").
- *-ya* indicates a "shop," so *sushi-ya* = "sushi shop"; *o-* and *-san* are often added for politeness, especially by female speakers.
- *wa*, to mark *osushiya-san* as the topic of *aru* ("exist/have" for inanimate things), has been omitted, as it often is in casual speech.
- asking a question with *no* is very common in informal speech, especially among female speakers and children.

3 **Ibashi**: いい じゃない、適当に 入れば。
Ii ja nai, tekitō ni haireba.
good/fine/OK is not at random if go in
"It's fine if we go in at random, is it not?"
"Any place should be fine, don't you think?" (PL2)

Kaori: 大丈夫? とんでもない 値段 だったりしない?
Daijōbu? Tondemonai nedan dattari shinai?
all right/OK preposterous/outrageous price not be something like
"Is it OK? Couldn't it possibly be an outrageous price?"
"Are you sure? Couldn't you get charged some outrageous amount?" (PL2)

(continued on next page)

司寿春乙
司寿春乙
古書西宮
1

……
らっしゃい！
2

3 *(continued from previous page)*

- *ii ja nai* might look like "[it] is not good," but it's actually a colloquial short form of the rhetorical *ii ja nai (desu) ka*, "[it] is good/fine/OK, is it not?"
- *tekitō ni* may be best known as meaning "suitably/appropriately," but it can also mean "in an ad hoc manner/at random."
- *haireba* is a conditional "if" form of *hairu* ("enter/go in/come in"). The syntax is inverted; normal order would be *tekitō ni haireba ii ja nai.*
- *daijōbu* means "all right/OK" in the sense of "no cause for concern." Using it as a question implies there is cause for concern: "Is it OK?/Are you sure it's safe?"
- *dattari shinai* is the negative form of *dattari suru* ("is something like"), the *da/desu* equivalent of a regular verb's *-tari suru* form ("do a thing/things like ～"). As a question, *dattari shinai?* is equivalent to "isn't it likely to be ～?"

4 **Ibashi**: 平気、 平気!
Heiki, heiki!
no concern no concern
"Don't worry, don't worry!" (PL2)

Ibashi: 銀座 の 高級店 じゃあるまい し、 高がしれてる よ、
Ginza no kōkyū-ten ja arumai shi, taka ga shireteru yo.
(place) of high-class shop/restaurant is not so can't be too expensive (emph.)
"It's not like it's some high-class restaurant in Ginza, so it can't be all that expensive." (PL2)

- *ja arumai* is equivalent to the conjectural *ja nai darō*, "is probably/surely not."
- *taka ga shireteru* is a contraction of *taka ga shirete iru*, an idiomatic expression meaning "is nothing great" or "can't be all that expensive/valuable."

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1 **Signs**: 宮西 古書 / 三春 寿司
Miyanishi Kosho / Miharu Sushi
(name) old books (name) sushi
Miyanishi's Secondhand Books / Miharu Sushi Shop

Noren: 三春 寿司
Miharu Sushi
Miharu Sushi Shop

- most traditional Japanese eateries hang a "shop curtain" known as *noren* across their entrance when they are open for business. In this case the *noren* is intended to be read right to left; it is as if you are reading vertical text (top to bottom and right to left), except that each line contains only a single character. Traditionally, this was the standard way to write horizontal text.

2 **Chef A**: らっしゃい!
Rasshai!
welcome
"Come right in!" (PL4 informal)

- *rasshai* is an informal contraction of *irasshai*, the abrupt command form of the PL4 verb *irassharu* ("come"). Shopkeepers use *irasshai* or the more formal *irasshaimase* to welcome customers.

…でさ、ヤマちゃん一打目を空振り！
ムヒヒヒ
空振りですか…
1
打ち直したらこれまたOBでさ…
ムヒヒヒ
泣いてたでしょ、ヤマちゃん。
2
握ってください。
3
何がいい？
マグロとイカ！
4
じゃあ、僕も同じで……
5

1 **Chef B**: で さ、 ヤマちゃん 一打目 を 空振り!
De sa, Yama-chan ichida-me o karaburi!
so (colloq.) (name-dim.) first swing (obj.) whiff/strike
"So, like, Yama-chan whiffed his first swing." (PL2)

Chef A: ムヒヒヒ、 / 空振り ですか?
Mu hi hi hi, / karaburi desu ka?
(laugh) whiff/strike is it?
"Hee hee hee, whiffed it, did he?" (PL3)

- *de* is short for the conjunctive phrase *sore de*, literally "and with that" → "and so."
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener's attention to what the speaker is saying, something like a teen's use of "like/you know" in colloquial English.
- *wa*, to mark *Yama-chan* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- *da* is a counter suffix for swings/strokes/hits, and *-me* is for counting places in a sequence, so *ichida* = "one stroke/swing," and *ichida-me* = "first stroke/swing."
- *karaburi* means literally an "empty swing" → "a swing and miss" when speaking of trying to hit a ball in sports such as golf or baseball. Here it implies *karaburi shita* ("swang and missed the ball"), past form of *karaburi suru*.

2 **Chef B**: 打ち直したら これ また OB で さ。
Uchi-naoshitara kore mata ōbii de sa.
when swung again this again out of bounds is/was (colloq.)
"Then when he swung again, he hit it out of bounds." (PL2)

Chef A: ムヒヒヒ、 泣いてた でしょ、 ヤマちゃん。
Mu hi hi hi, naiteta desho, Yama-chan.
(laugh) was crying probably right? (name-dim.)
"Hee hee hee, he must have been in tears." (PL3)

- *uchi-naoshitara* is a conditional ("if/when") form of *uchi-naosu*, "hit/swing again." The stem of a verb (*uchi* is the stem of *utsu*, "hit/swing") plus the suffix *-naosu* implies repeating the action/doing it over.
- *kore mata* is like "once again"—here meaning that Yama-chan blew his shot once again, though, as we see, not in the same way.
- the abbreviation OB, read *ōbii*, is used as the term for "out of bounds" in Japanese golf. Most Japanese golf terms derive from English.
- *naiteta* is a contraction of *naite ita*, past form of *naite iru* ("is crying/in tears"), from *naku* ("cry").
- *desho* (or *deshō*) literally makes a conjecture, "probably/surely is," or with a rising intonation, a conjectural question. "was probably/must have been ~, right?"

3 **Ibashi**: 握って ください。
Nigitte kudasai.
grasp/squeeze please
"We'd like some *nigiri-zushi* please." (PL3)

- *nigitte* is the *-te* form of *nigiru* ("grasp/squeeze in one's hand"), and *kudasai* after the *-te* form of a verb makes a relatively polite request, "please." *Nigiru* is the verb from which *nigiri* in *nigiri-zushi* comes, so *nigitte kudasai* in this context means "Please make [us] some *nigiri-zushi*."

4 **Ibashi**: 何 が いい?
Nani ga ii?
what (subj.) good
"What would you like?" (PL2)

Kaori: マグロ と イカ!
Maguro to ika!
tuna and squid
"Tuna and squid." (PL2)

- ~ *ga ii* is used to express a choice/preference, "I prefer/I want ~"; *nani* = "what," so *nani ga ii?* asks what a person's preference/choice is: "What would you like?/What will you have?"

5 **Ibashi**: じゃあ、 僕 も 同じ で...
Jā, boku mo onaji de...
then/in that case I/me also the same with
"Then I'll go with the same." (PL2)

そのホール、結局10打かな。
ショートホールでしょ!?
何だ、コイツ…客を放り出して、ゴルフの話ばかり…!!
ヘイ!
ごろーん
で、また次のホールが池越えで——
シャコ!
1
2
3
4
5
6

1 **Chef A**: その ホール、 結局 10打 かな。
Sono hōru, kekkyoku jūda ka na.
that hole finally/in the end 10 strokes is/was perhaps
"That hole, in the end, was perhaps 10 strokes."
"His final score for the hole was 10 strokes, I think." (PL2)

Chef B: ショート ホール でしょ?!
Shōto hōru desho?
short/par 3 hole right?
"It was a par 3 hole, right?" (PL2)

- *ka na* typically asks a conjectural question, "I wonder if/is it perhaps?" Here it simply implies he's not quite sure about the number he states: "it was ~, I think."
- in Japanese usage, *shōto hōru* (from the English "short hole") always refers to a "par 3 hole."

2 **Ibashi**: (thinking) 何だ、 コイツ。 客 を 放り出して、 ゴルフ の 話 ばかり。
Nan da, koitsu. Kyaku o hōridashite, gorufu no hanashi bakari.
what is this guy customer (obj.) abandon/neglect-and golf of talk only
What's with this guy? He ignores his customers and just jabbers on about golf. (PL2)

- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"), a rather rough way of referring to another person.
- *kyaku* is used to refer to house/hotel "guests," or to "customers/clients" of almost any kind of business.
- *horidashite* is the *-te* form of *hōridasu* ("throw away/abandon/neglect"); the *-te* form here is being used as a continuing form, "neglects and ~."
- something like *shite iru*, from *suru* ("do"), is understood at the end; *hanashi (o) shite iru* = "is talking," *hanashi bakari shite iru* = "is doing nothing but talk," and *gorufu no hanashi bakari shite iru* = "talking about nothing but golf" or "doing nothing but talk about golf."

3 **Chef A**: ヘイ!
Hei!
here
"Here you go!" (PL2)

- *hei* is a slang variation of *hai* which is used in this case like the English "here" when handing/submitting/showing something to the listener. *Hei* was used by the "merchant class" in Japan's old feudal system as a sort of modest *hai*. It is still used in some traditional restaurants, small businesses, etc., and is especially common in the Kansai region.

4 **FX**: でろーん
Derōn
(effect of sloppiness/poorly made sushi)

5 **Chef A**: で、 また 次の ホール が 池越え で...
De, mata tsugi no hōru ga ikegoe de—
and so again next hole (subj.) over pond was-and
"Then the next hole was over a pond, and—"

- *ike* = "pond," and *-goe* is essentially a noun form of *koeru* ("go over/beyond").

6 **Ibashi**: シャコ!
Shako!
mantis shrimp
"Mantis shrimp!"

ヘイ、ガレージ一丁！
1
シャコ…車庫…ガレージ！ね、面白いでしょ？
2
いいタレ（女）だな？
3
いくつっスかね？
ビキビキ（22）ビキヤマ（23）ってとこかな…？
4
タコ！
5

1 **Chef A**: ヘイ、ガレージ 一丁!
Hei, garēji itchō!
yes/OK garage one count
"One garage, coming right up!" (PL2)

- *hei* (or *hai*) is also used when responsing to customer orders, like "yes sir!/right away, ma'am!/coming right up!"
- *garēji* is the katakana rendering of English "garage."
- *itchō* is *ichi* ("one") plus *-chō*, the counter suffix used for food/drink/menu items.

2 **Chef A**: シャコ . . . 車庫 . . . ガレージ! ね、 面白い でしょ?
Shako . . . shako . . . garēji! Ne, omoshiroi desho?
mantis shrimp garage garage (colloq.) interesting/funny right?
"*Shako* is the same as *shako*, which means 'garage.' Get it? Funny, huh?" (PL3)

- he explains that he's playing on the Japanese pun between *shako* meaning "mantis shrimp" (蝦蛄 when written in kanji) and *shako* meaning "garage" (written 車庫).
- *ne* at the beginning of the sentence can be like "see/get it?"

3 **Chef B**: いい タレ (女) だ な。
Ii tare (onna) da na.
good/fine sauce woman is (colloq.)
"Nice sauce (woman), huh?" (PL2)

- he uses a not-widely-known slang word for "woman," probably assuming Kaori and Ibashi will think he's talking about some kind of dipping sauce (*tare*) instead of about Kaori.

4 **Chef A**: いくつっスか ね?
Ikutsu ssu ka ne?
how many/how old is (colloq.)
"How old d'ya figure?" (PL3 informal)

Chef B: ビキビキ (22) ビキヤマ (23) って とこ かな?
Bikibiki (nijūni) bikiyama (nijūsan) tte toko ka na?
(slang) 22 slang 23 (quote) place is perhaps
"Around *bikibiki* (22) or *bikiyama* (23), maybe." (PL2)

- *ikutsu* means "how many"; often, as here, it means "how many years of age," but since it can mean "how many" of anything else, this doesn't necessarily give away that they are talking about Kaori.
- *ssu* is a contraction of *desu* ("is/are"), so *ikutsu ssu ka* = *ikutsu desu ka* ("how old is she?"); adding *ne* gives it the feeling of "how old is she, do you think?"—or to keep it a little more ambiguous in this context, "how old do you think?"
- *bikibiki* and *bikiyama* are sushi-shop slang for the numbers indicated.
- *tte toko ka na* is a colloquial expression used when stating an approximation. *Tte* is equivalent to the quotative *to iu*, *toko* is a colloquial contraction of *tokoro* (lit. "place"), and *ka na* asks a conjectural question, so *tte toko ka na* is literally like "Is it perhaps a place called ~?"—with *toko*/"place" referring to an approximate place on a quantitative scale.

5 **Ibashi**: タコ!
Tako!
"Octopus!" (PL2)

- the word *tako* can be used as an insult (see "Outrageous Japanese" in Mangajin No. 30, pg. 32). Because he is speaking to a sushi "chef," Ibashi is able to sneak in the insult without being openly confrontational (see next panel).

タコくれ！
1
ヘイ、タコ！
2
何だよ、この握り方!?
伊橋さん……
3
転がっても崩れないのが、「にぎり」の基本だって言うじゃないか！
転がってもどころか、置いただけで崩れちゃって。
4
握り直しゃいいんだろ！
5
ギュウ
ギュッ
ギュッ
6

1 **Ibashi**: タコ　くれ!
Tako　*kure!*
octopus　give to me
"Give me some octopus!" (PL2)

- *kure* is the abrupt command form of *kureru* ("give to me").

2 **Chef B**: ヘイ、　タコ!
Hei,　*tako!*
yes/OK　octopus
"Octopus, coming right up!" (PL2)

3 **Ibashi**: 何　だ　よ、この　　握り方?!
Nan da yo, kono　*nigiri-kata?!*
what is (emph.) this　squeezing/pressing-method
"What is it—this method of hand-pressing?"
"What kind of sushi is this?" (PL2)

Kaori 伊橋さん...
Ibashi-san...
(name-hon.)
"Ibashi..." (PL3)

- *nigiri* is the stem form of *nigiru* ("grasp/squeeze/press in one's hand"), and *-kata* after the stem of a verb means "way/method of [doing the action]."

4 **Ibashi**: 転がっても　　崩れない　の　が「にぎり」の　　基本　　だ　って 言う じゃないか!
Korogatte mo　*kuzurenai*　*no*　*ga*　*"nigiri"*　*no*　*kihon*　*da*　*tte*　*iu*　*ja nai ka.*
even if rolls/tumbles　not crumble (nom.)　(subj.)　*nigiri-zushi*　of　basics/fundamentals　is　(quote)　say　do they not?
"They say not falling apart even if it tumbles is a fundamental [requirement] of *nigiri-zushi*."
"One of the basic standards for *nigiri-zushi* is that it not fall apart even if it rolls over!" (PL2)

Ibashi: 転がっても　どころか、置いた　だけ　で　崩れちゃって
Korogatte mo　*dokoro ka,*　*oita*　*dake*　*de*　*kuzurechatte.*
even if rolls/tumbles　far from　set down　only　by　crumbled-(regret)
"Far from rolling over, it fell apart just by being set down."
"Forget about rolling over—this one fell apart as soon as you set it on the counter." (PL2)

- *korogatte mo* is a conditional "even if" form of *korogaru* ("roll over/tumble").
- *kuzurenai* is the negative form of *kuzureru* ("crumble/fall apart/collapse"), and *kuzurechatte* is a contraction of *kuzurete shimatte*, the *-te* form of *kuzureru* plus the *-te* form of *shimau* ("end/finish/put away"); *shimau* after the *-te* form of a verb implies the action is undesirable/regrettable.
- *no* is a nominalizer that makes the complete thought/sentence *korogatte mo kuzurenai* ("even if [it] rolls over, [it] doesn't fall apart") act as a single noun → "not falling apart even if it rolls over." *Ga* marks this noun as the subject of *nigiri no kihon da* ("is the fundamental [principle/requirement] of *nigiri-zushi*").
- *tte* here is equivalent to quotative *to*. *~ to iu ja nai ka* is literally a question, "[they] say that ~, do they not?" but *ja nai ka* questions are often purely rhetorical and actually amount to strong assertions: he is berating the chef, not asking him a polite question.
- X *dokoro ka* Y is most typically an expression for "far from X, not even Y" or "not even Y, much less X." In this case, Y (= *oita dake de kuzurechatte*) is negative in its meaning rather than in form, so it is like "far from X, Y."
- *oita* is the plain/abrupt past form of *oku* ("place/set down").
- *dake de* after a verb implies "by that action alone."

5 **Chef B**: 握り直しゃ　　いい　　ん　だろ?!
Nigiri-naosha　*ii*　*n*　*daro!*
if press/make again　is good/OK　(explan.)　right?
"So it'll be OK if I remake it, right?"
"So I'll make it over!" (PL2)

- *nigiri-naosha* is a contraction of *nigiri-naoseba*, a conditional ("if/when") form of *nigiri-naosu* ("re-squeeze" → "re-make"), from the stem of *nigiru* ("grasp/squeeze/press in one's hand") and the suffix *-naosu*, which implies repeating the action/doing it over.
- *-ba ii* makes an expression meaning "it is enough to do ~/all [I/you] have to do is ~." Using *n daro* makes it a testy/irritated retort.

6 **FX**: ギュウギュッギュッ
Gyū　*gyu!*　*gyu!*
(effect of squeezing/pressing extra hard)

- after pressing the rice extra hard, the chef applies several times the usual amount of *wasabi* ("Japanese horseradish").

ヘイ
1
パクリ
2
3
な、何だ、この店は!?
4
ギリギリ
ギリ。
5

1 **Chef B**: ヘイ!
Hei!
here
"Here you go!" (PL2)

Sound FX: タン
Tan
(effect of slapping the sushi on the counter)

2 **FX**: パクリ
Pakuri
(effect of taking a big bite—here of taking the whole sushi in his mouth at once)

3 **Ibashi**: ヒィーッ!
Hii!
(exclam.)
"Aiiiii!"

- the sound is Ibashi's reaction to the large dose of spicy *wasabi*.

4 **Ibashi**: な、何だ、　この　店　は?!
Na- nan da.　*kono*　*mise*　*wa?!*
(stammer) what is　this　shop/restaurant　as for
"Wh- what *is* this shop?"
"Wh- what kind of a place *is* this?!" (PL2)

Chef A: ムヒヒヒ
Mu hi hi hi
(laugh)
"Hee hee hee."

5 **FX**: ギリギリギリ
Giri giri giri
(effect of grinding his teeth in anger)

To be continued . . .

にっぽんちゃちゃちゃ

Nippon Cha-Cha-Cha

by 山崎光佑 /Yamazaki Kōsuke

1

Bartender: あちら　の　お客様　から です。
Achira no okyaku-sama kara desu.
over there that/who is (hon.)-customer-(hon.) from is
"This is from the gentleman over there." (PL3-4)

- *achira* means "over there/that direction"—referring to a place that is some distance away from both the speaker and the listener. Compare with *kochira* = "here/this direction" (close to the speaker), *sochira* = "there/your direction" (close to the listener), and *dochira* = "where/what direction?"
- *kyaku* means "guest/visitor," or in a business context "customer/client." Any person serving customers would use the honorific *okyaku-sama* or slightly less formal but still very polite *okyaku-san*.

2

Customer: なるほど。ああ やって キッカケ を つくる のか。
Naruhodo. Ā yatte kikkake o tsukuru no ka.
aha/I see that way doing opportunity (obj.) make (explan.-?)
"Aha, so that's how you create an opening."
"Aha, so that's how you get their attention." (PL2)

- *naruhodo* expresses one's understanding of, or interest in, what one has heard/observed/experienced: "aha/I see/indeed/interesting."
- *ā* is equivalent to *ano yō ni*, "like that/in that way," and *yatte* is the *-te* form of *yaru* ("do," informal); the *-te* form is being used to make a modifier that indicates manner, so *ā yatte* = "doing like that."
- *kikkake* refers to a thing/action/event that serves as the occasion or motivating factor for doing something → "a chance/opportunity/opening."
- *no ka* literally makes a question that asks for an explanation, "is it that one makes opportunities that way?"; but such questions are often used rhetorically when observing/confirming something for oneself, with the feeling of "So it's that ~, is it?/I guess/it seems."

3

Noren: そば
Soba
buckwheat noodles
Soba

- *soba* refers to thin, light-brown noodles made with buckwheat flour, eaten either in a hot broth or with a cold dipping sauce.

4

Waiter: あちら　の　おふたり　から です。
Achira no o-futari kara desu.
over there that/who are (hon.)-two persons from is
"This is from the two gentlemen over there."
(PL3-4)

- *futari* is the counter for "two persons"; adding the honorific prefix *o-* makes it more polite

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にっぽんちゃちゃちゃ

Nippon Cha-Cha-Cha

by 山崎光佑 (やまざきこうすけ) /Yamazaki Kōsuke

1 **Woman**: あ〜ん、 寒い ねエ。
Ān, samui nē.
(exclam.) is cold (colloq.)
"Ooooh, it's cold, isn't it!" (PL2)

Man: ホント。
Honto.
truth/true
"Really!" (PL2)

- *nē* with a long vowel is like a mild exclamation. Using katakana for the final particles/syllables is a style many manga artists adopt as a "pop" way of adding light emphasis.
- *honto* is an informal *hontō* ("truth"); in colloquial speech it's often used to reply: "really/it's true/you're right." In this case, too, using katakana instead of the normal hiragana can be considered light emphasis.

2 **Woman**: こんな 寒い 日 は 熱いラーメン に限る よ ネ。
Konna samui hi wa atsui rāmen ni kagiru yo ne.
this kind of cold day as for hot ramen is best (emph.)(colloq.)
"On a cold day like this, hot ramen is the only way to go, isn't it." (PL2)

Man: よし、 それ で いく か。
Yoshi, sore de iku ka.
good/OK that with go (?)
"All right, let's go with that." (PL2)

- *kagiru* literally means "limit/restrict"; ～ *ni kagiru* (literally "limit to" or "is limited to") is often an idiomatic expression for "is the best/most effective/only desirable option."
- *yoshi* (or *yōshi*) is an interjection/exclamation form of *ii/yoi* ("good/OK"), often used when making a decision.
- *ka* literally makes it a question, "will we go with that?" but the question is purely rhetorical → "we'll go/let's go with that."

3 **Woman**: 私、 おいしい 店 知ってる。
Watashi, oishii mise shitteru.
I/me tasty/delicious shop know
"I know a delicious shop."
"I know a place where the ramen's really great." (PL2)

Man: よし、 そこ に 行こう。
Yoshi, soko ni ikō.
good/OK that place to let's go
"All right, let's go there." (PL2)

- *wa*, to mark *watashi* ("I/me") as the topic of the sentence, has been omitted, as it often is in colloquial speech; similarly, *o*, to mark *mise* ("shop/restaurant") as the direct object of *shitteru*, has been omitted.
- *shitteru* is a contraction of *shitte iru* ("know").
- *ikō* is the volitional ("let's/I shall") form of *iku* ("go").

4 **Woman**: お父さん、 お客さん ひとり 連れて来た ヨ。
Otōsan, okyaku-san hitori tsurete kita yo.
father (hon.)-customer-(hon.) one person brought (emph.)
"Dad, I brought you a customer." (PL2)

Father: おお、 わるい ナ。
Ō, warui na.
(interj.) bad/thanks (colloq.)
"Ahh, thanks." (PL2)

- *kyaku* = "guest/client/customer"; shopkeepers always add the honorific *o-* and *-san* (or the more formal *-sama*) for politeness. *O*, to mark *okyaku-san* as the direct object of *tsurete kita*, has been omitted.
- the standard counter suffix for people is *-nin*, but the first two are irregular: "1 person" = *hitori*, and "2 people" = *futari*.
- *tsurete kita* is the plain/abrupt past form of *tsurete kuru* ("bring [a person or animal]"; compare *motte kuru* = "bring [an inanimate thing]").
- *warui* ("bad") is used idiomatically as an apology ("it's bad of me to have done that" → "sorry") or expression of gratitude ("it's bad of me to be so much in your debt" → "thanks").

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味満亭
あじまんてい

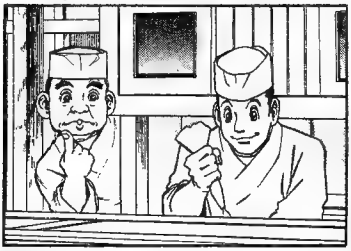
Ajimantei

The Flavor-Full Café

by 大野真志郎/ Ōno Shinjirō

Title: 味 満 亭
Aji man tei
taste/flavor full restaurant
The Flavor-Full Café

- *-tei* is a suffix applied to many traditional-style restaurants in Japan.



1

Chef: どう だ、政、 調子 は?
Dō da, Masa, chōshi wa?
how is (name) condition/situation as for
"How's it coming, Masa?" (PL2)

Junior Chef: 大将、 できました!! 見て ください。
Taishō, dekimashita! Mite kudasai.
boss is finished look please
"Boss, I've finished it! Please look."
"I've done it, boss. What do you think?" (PL3)

- *mite* is the *-te* form of *miru* ("see/look at"), and *kudasai* after the *-te* form of a verb makes a relatively polite request.

2

Jr. Chef: 女性 の お客様 を 意識して 作ってみました!!
Josei no okyaku-sama o ishiki shite tsukutte mimashita!
female who are (hon.)-customers (obj.) thinking of tried making
"I made it thinking especially of our female customers."
"I made it with our female customers in mind." (PL3)

Chef: ほう。
Hō.
(interj.)
"Oh?" (PL2)

- *kyaku* means "guest/visitor," or in a business context, "customer/client." Any person serving customers would address or refer to them with the honorific *okyaku-sama* or the slightly less formal but still very polite *okyaku-san*.
- *ishiki shite* is the *-te* form of *ishiki suru* ("be particularly conscious/aware of"); the *-te* form here is used to indicate the manner of the next mentioned action → "[I did the action] thinking of ～/with ～ in mind."
- *tsukutte* is the *-te* form of *tsukuru* ("make"), and *mimashita* is the PL3 past form of *miru*, which after the *-te* form of a verb means "try [doing the action]" or "[do the action] and see."
- *hō* is an interjection showing interest or mild surprise, like "Really?/Oh?/ Well, well/Hmm."

3

Jr. Chef: イチゴ ショートずし。
Ichigo shōto-zushi
strawberry short sushi
"Strawberry short-sushi."

Chef: こ... こりゃ イチゴ の 赤 が
Ko- korya ichigo no aka ga
(stammer) as for this strawberry of red (subj.)
ワサビ クリーム の 緑 に はえとる なあ、
wasabi kuriimu no midori ni haetoru nā.
wasabi/horseradish cream of green in/against stands out (colloq.)
"Well, the red of the strawberry really stands out against the green of the *wasabi* cream, doesn't it." (PL2)

- *korya* (or *koryā*) is a contraction of *kore wa* ("as for this"). The phrase can serve as a kind of "warm-up" emphasis for exclamations, as it does here.
- *wasabi* = "Japanese horseradish," a very hot, green horseradish ground into a paste-like consistency. A small dab of *wasabi* is usually placed between the rice and the topping of *nigiri-zushi* ("hand-pressed sushi"). Given the quantity of "*wasabi* cream" pictured here, one can only hope not much more than a dab was used to flavor and color it.
- *haetoru* is a contraction of *haete oru*, which is equivalent to *haete iru*, from *haeru* ("glow/shine/be set off to good effect/stand out").
- *nā* with a long vowel has the effect of a mild exclamation.

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味満亭
Ajimantei
The Flavor-Full Café

by 大野真志郎/ Ōno Shinjirō

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1

Chef: どう だ、政、 調子 は?
Dō da, Masa, chōshi wa?
how is (name) condition/situation as for
"How's it coming, Masa?" (PL2)

Junior Chef: あっ、大将、できました。これ です。
A!, taishō, dekimashita. Kore desu.
(interj.) boss is finished this is
"Oh, boss. I've done it. Here it is." (PL3)

- *chōshi* essentially refers to how something is progressing. When speaking of people it can refer to "health/condition" or how things are going for them in general; when speaking of a particular activity/endeavor, it refers to how it is developing/coming along—what the present situation is. *Dō da?* = "how is it?," so *chōshi wa dō da?* asks "How's it going/coming?" The syntax here is inverted—a common occurrence in informal speech.
- *taishō* is the formal military title for "general/admiral"; in civilian use it is an informal word for "chief/boss "
- *dekimashita* is the PL3 past form of *dekiru*, meaning "be finished/done/ready" for things that are being made/prepared, such as food.

2

Junior Chef: ネタ を ふんだんに 重ねた
Neta o fundan ni kasaneta
seafood items (obj.) abundantly/plentifully stacked
"I've stacked on lots of toppings to make . . ."

Junior Chef: 美食 間食ずし!
Bikku makku-zushi!
extravagant eating snacking sushi
"Big Mac Sushi!" (PL2)

- *neta* refers to the food items (mostly seafood) placed on top of *nigiri-zushi* ("hand-pressed sushi") or in the center of *maki-zushi* ("rolled sushi").
- *kasaneta* is the plain/abrupt past form of *kasaneru* ("stack/pile up/layer").
- 美食 is normally read *bishoku*, and is a noun referring to the eating of tasty/fine/extravagant foods; 間食 is normally read *kanshoku*, and is a noun for eating between meals. Since 食 can also be read *kuu* (usually written 食う) and 間 can be read *ma*, the artist has created a new reading: 美食間食= *bi* + *ku* + *ma* + *ku* → *bikku makku*, which happens to be how "Big Mac" is pronounced in Japanese (or *biggu makku*). Kanji that are used just for their sound to write foreign words or non-standard Japanese words are called *ateji*. In some cases, as here, the *ateji* can be clever enough to reflect a meaning or meanings appropriate to the word: a sushi treat built like this one would indeed be quite extravagant, whether as a between-meal snack or as dinner.
- *neta o fundan ni kasaneta* is a complete thought/sentence ("[I] piled on the toppings plentifully") modifying *Bikku makku-zushi*. *Da/desu* is understood at the end: "[It] is the Big Mac Sushi that I have piled lots of toppings on."

3

Chef: こりゃ . . . すごい が . . . しかし . . .
Korya . . . sugoi ga . . . shikashi . . .
as for this is amazing/incredible but however
"This is . . . amazing, but . . . however . . ." (PL2)

Junior Chef: さらに、かんぴょう巻き や カッパ巻き と
Sara ni, kanpyō-maki ya kappa-maki to
in addition gourd roll and cucumber roll together with
セット価格 で だす んです。
setto-kakaku de dasu n desu.
set/combo price at serve/offer (explan.)
"In addition, we'll serve it at a set price together with gourd rolls and cucumber rolls."
"We can add some gourd and cucumber rolls and offer it all as a combo meal." (PL3)

- *korya* is a contraction of *kore wa* ("as for this").
- *-maki* = "roll," and *kanpyō-maki* and *kappa-maki* are two kinds of rolled sushi, in which the sushi rice and *neta* are rolled within a sheet of *nori* (toasted seaweed) and cut into bite-sized cylinders.
- *n desu* shows he's making an explanation.
- the head chef is apparently concerned about the cost of the *neta*. The junior chef's plan, however, is to combine the extravagant *Bikku Makku* with two of the cheapest kinds of sushi.

Book Review

(continued from page 62)

she might give them to. She doesn't bestow these gifts in order to cement a friendship with her woman friends but in hopes of seeing a small boy take off the clothes he's wearing and wriggle into the new ones. She feels a revulsion for girl children in general and an opposite, equivalent attraction to boys. Girls remind her of pupae in their cocoons—she thinks that the space they inhabit is close and cloying, but that boys are remarkably straightforward. There was a time, a few years earlier, when Akiko would have liked to have become a mother. "Every month, over and over, [her body] made a little bed inside for a baby, unaware that none would be born, and then took it apart again. And it had seemed to her a grave matter that not one person on this earth was created yet out of her own blood." Akiko is at a loss as to what to do with herself these days, having spent the last few years battling illness and seeing her career flounder. Lately her erotic fantasies tend to center on little boys being cruelly beaten by their fathers. Throughout *Toddler-Hunting*, these three strains—Akiko's self-loathing, her sadistic fantasies, and her chats with actual boys—remain separate, but the threat of the volatile mix they would make if they came together provides ample tension.

Kōno Taeko's works are striking because they show women pursuing their own basic impulses with all the force of their convictions. Kōno's women know what fulfills them sexually and spiritually, and they set about matter-of-factly pursuing it. What makes the stories disturbing is that, for many characters, cruelty—whether inwardly or outwardly directed—has become second nature. Kōno's fiction presents women whose attention to the details of their dreams, fantasies, and memories is so strong that they pursue them, even straight to their own destruction if that's where it leads. So the work raises troubling questions like, is this really a form of strength? Or how can women who know themselves well learn to live with themselves? All the stories in this collection are from among Kōno's early work, which may be one reason why the focus is on these questions and not on viable answers.

The translations (all by Lucy North except "Bone Meat," contributed by Lucy Lower) are clearly works of love. Care was obviously taken not only to make them unobtrusive and accurate, but also to be sure that they would carry all the emotional impact of the original. Occasionally, some less conspicuous paragraph giving background information on a character remains a little convoluted—as if the translator skipped over the final rewrite of the sections with the least emotional content but this is a minor complaint. The collection is a masterful translation. Hopefully, in the future readers can look forward to seeing other works—perhaps later stories in which Kōno's interest apparently expanded to include war experiences, or one of her novels—join this one in print in English.

Elizabeth Labouseur *is an editor and translator of fiction who lives in Tokyo.*

• wriggle into = 身をくねらせて着る *mi o kunerasete kiru* • revulsion = 嫌悪／憎悪 *ken'o/zōo* • pupa (*pl.*, pupae) = さなぎ *sanagi* • flounder = 挫折する／つまずきを繰り返す *zasetsu suru/tsumazuki o kurikaesu* • convoluted – 入り組んだ／複雑で不明瞭な *irikunda/fukuzatsu de fumeiryō na*

OL進化論 OL Shinkaron

by 秋月りす / Akizuki Risu

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1 **Customer**: えーと、 なにに しよう かなー。 えーと、 えーと…
Ē to, nani ni shiyō ka nā. Ē to, ē to…
umm/let's see what to shall make it I wonder umm/let's see umm/let's see
"Let's see, I wonder what I should have? Let's see . . . umm . . ."
"Let's see, what'll I have? Let's see . . . hmm . . ." (PL2)

- *ē to* is a pause/hesitation phrase, like "Uhh/umm/well/let's see."
- *shiyō* is the volitional ("let's/I shall") form of *suru* ("do/make"); *ni suru* is used to indicate a choice, so *nani ni suru* = "choose what?" and *nani ni shiyō* = "what shall I choose?"
- *ka na* asks a question like "I wonder if/what/how," so *nani ni shiyō ka na* = "I wonder what I should choose"; elongating the *nā* adds emphasis.

2 **Proprietor**: …と いう 人 のために 作った の。
. . . to iu hito no tame ni tsukutta no.
(quote) say person for made (explan.)
"I created it for people like that." (PL2)

Poster: おふくろの 味 / おまかせ 定食 / 700円
Ofukuro no aji / O-makase teishoku / Nanahyaku-en
mother of taste/flavor (hon.)-entrusting set meal 700 yen
The taste of Mom's cooking / Leave-it-to-the-chef meal / ¥700
Just like mom used to make / Chef's choice meal / ¥700

OL: おふくろ の 味?
Ofukuro no aji?
mother of taste
"Just like mom?" (PL2)

- *to iu* can mark the preceding as a description of the following, so ~ *to iu hito* is like "people who are ~ /people like ~." Here we are to understand he has just finished describing the kind of person pictured in the first frame.
- *ofukuro* is an informal word for "mother." It's usually reserved for one's own mother, and *ofukuro-san* is used for someone else's mother. The word remains quite informal even with the honorific *-san*, though, so it should be used with caution in general conversation.
- the expression *ofukuro no aji* is invoked in Japanese with much the same feeling that "Mom's apple pie" carries in English. Literally it means "Mom's taste," implying "the taste of Mom's cooking" → "just like Mom used to make."
- *o-makase (suru)*, from *makaseru* ("leave it to/entrust it to [someone]"), here implies "leave it up to the chef/let the chef choose."

3 **Proprietor**: はいっ、今日 の おまかせ。 アジフライ と ひじき の 煮物。
Hai!, kyō no omakase. Aji-furai to hijiki no nimono.
here today 's chef's choice deep-fried mackerel and brown algae of simmered dish
"Here you go. Today's chef's choice. Deep-fried mackerel and simmered *hijiki*." (PL2)

Customer: え〜っ? さかな?
Ē–!? Sakana?
hunh?/what? fish
"Wha-a-at? Fish?" (PL2)

- *hai* is often used when handing/presenting something to someone, like "here/here you go" in English.
- *-furai*, from English "fry," is a suffix used to indicate deep-fried foods.
- *hijiki* is one of quite a few seaweeds used in Japanese cooking; it comes in small "flakes" rather than in sheets like the familiar *nori* used to make rolled sushi.
- *nimono*, literally "simmered thing," refers to a category of dishes in which the ingredients are simmered for a long time in a wide variety of stocks. Since this is a *teishoku* ("set meal"), he also gets bowls of rice and *miso* soup.

4 **Proprietor**: なーに 言ってん の? 体 に いい し、栄養ある んだ よ。 文句 言わずに 食べなさいっ。
Nāni itten no? Karada ni ii shi, eiyō aru n da yo. Monku iwazu ni tabenasai!
what are saying (explan.) body for is good and nutritious (explan.) (emph.) complaint without saying eat-(command)
"What're you talking about? It's good for you, and it's nutritious! Stop complaining and eat!" (PL2)

Customer: はい、 はい
Hai, hai.
yes/all right yes/all right
"OK, OK." (PL2)

OL: たしかに おふくろ だあ
Tashika ni ofukuro dā.
certainly/definitely mom is
"That certainly is mom!"
"It's just like mom all right!" (PL2)

- *itten* is a contraction of *itte iru* ("is/are saying"), from *iu* ("say").
- *karada* is literally "body" but idiomatically often means "health": *karada ni ii* = "good for one's health" and *karada ni warui* = "bad for one's health"—or simply "good for you" and "bad for you," respectively.
- *shi* is an emphatic "and/and moreover."
- *eiyō (ga) aru* is literally "[it] has nutrition" → "is nutritious/healthful."
- *monku* = "complaint/beef/gripe," and *monku o iu* is an expression for "complain/gripe/state an objection." *Iwazu ni* is equivalent to *iwanaide*, *-te* form of *iwanai*, which is the negative of *iu* ("say"); the *-naide* form of a verb followed by another verb means to do the second action without doing the first, so *monku iwazuni* means "without complaining."
- *tabenasai* is a relatively gentle command form of the verb *taberu* ("eat"), here made somewhat stronger by the small *tsu* on the end, which implies a sharp tone of voice.

Computer Corner

(continued from page 65)

to output files, as well as the amount of space TrueType fonts take up on computer hard disks, make these fonts completely undesirable for imagesetting. Most service bureaus will refuse to deal with files containing TrueType—Japanese or English. Often clients may create a file using TrueType for proofing purposes on their own laser printers, with the intention of converting to PostScript fonts prior to submitting the file to us. A frequent problem we encounter in cases such as this is lost TrueType characters hiding somewhere in the document. Even a mere *space* selected as a TrueType font will bomb a file and prevent it from printing.

Be aware that color creates complexity

The integration of color into documents is becoming more and more commonplace, and the issues and considerations that must be understood are becoming more and more complex. Trapping, a process needed wherever one color abuts another to prevent gaps between the colors when printed, has become a major issue. Commercial printers are now able to deflect the blame for poorly trapped documents onto the desktop publisher or the imagesetter. Because of the complexities involved in trapping, we often create documents that either require no trapping or that we can turn over to our printer for implementation of the trapping. In cases where trapping cannot be avoided and must be implemented on the desktop, we have found that QuarkXPress J (Japanese) offers the best solution and should be strongly considered for production on any projects requiring anything more than spot-color usage.

Stay up to date

As time goes by, desktop publishers need to be mindful of software upgrades, new font releases, and hardware limitations, among other things. We recently discontinued supporting Kanji PageMaker versions below 4.5 in an effort to get clients to keep pace with technology. We found that we were just not able to continue supporting five different versions of PageMaker—particularly ones that were as much as five or six years old.

These are by no means all the problems we encounter, but desktop publishers who keep these basic points in mind will save time and money.

Andrew Taylor *is president of Japan Pacific Publications, Inc., in Seattle.*

OL進化論

オーエル

OL Shinkaron

by 秋月りす / Akizuki Risu

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1

OL1: この　ギョウザ、　おいしいっ。
Kono　gyōza,　oishii!
this/these　potstickers　delicious
"These *gyōza* are delicious!" (PL2)

OL2: おじさん　が　作った　の?　すごーい。
Ojisan　ga　tsukutta　no?　Sugōi.
uncle　(subj.)　made　(explan.)　amazing/remarkable
"Did you make them? You're really something." (PL2)

Proprietor: へっへっへ
Hehhehhe
(sheepish laugh)
"Ha ha ha." (PL2)

- *gyōza* (Chinese *jiaoz*, "potstickers") are dumplings made in a variety of ways, most commonly fried and steamed. They are one of many Chinese foods the Japanese have adopted with great enthusiasm (see *Mangajin* No. 53).
- *ojisan* (lit. "uncle") can be used to address or refer to any man past his mid-twenties or so, and is very commonly used to address male shopkeepers. It in effect serves in place of the person's proper name, or as the equivalent of "you" in English.
- *tsukutta* is the plain/abrupt past form of *tsukuru* ("make"). Using explanatory *no* to ask a question is quite common in informal speech, especially among female speakers.

2

Proprietor: じつは　バイト　の　王くん　が　作った　の。
Jitsu wa　baito　no　Ō-kun　ga　tsukutta　no.
actually　part-time work　of (name-fam.) (subj.)　made　(explan.)
"Actually, my [new] part-timer Ō-kun made them."
"Actually, Ō-kun made them. He's my new helper." (PL2)

Ō: ヨロシク。
Yoroshiku.
(greeting)
"Pleased to meet you." (PL2-3)

OL1&2: なん　だー。
Nan　dā.
what　is
"Oh, so that's it." (PL2)

- *jitsu* = "truth/fact," so *jitsu wa* = "as for the truth" → "in fact/actually."
- *baito* is a colloquial abbreviation of *arubaito*, from German *Arbeit* ("work/job"). *Arubaito* in Japanese refers to temporary/part-time work or a side job, and it's most closely associated with young people.
- *Ō* is the Japanese reading for the Chinese name 王 (Wang). *-Kun* is a more familiar but still polite equivalent of *-san* ("Mr./Ms."), used mainly with male peers or subordinates.
- *yoroshiku* is short for *yoroshiku o-negai shimasu*, which means roughly "I humbly request your favorable consideration/treatment." This phrase is a virtually obligatory part of first meetings and introductions, filling much the same place as "I'm pleased to meet you" in English. Writing *yoroshiku* in katakana here implies he's speaking with a foreign accent.
- *nan da* (literally "what is it?") at the beginning of a sentence is an idiomatic expression of disappointment/let down though often in a very lighthearted sense.

3

OL1: ぜったい　人気出る　わ、　これ。
Zettai　ninki deru　wa,　kore.
definitely　will become popular (fem. colloq.)　this/these
"They're sure to become popular, these *gyōza*." (PL2)

OL2: おじさん、　いい　人　雇った　わね。　商売　繁盛　まちがいなし!　/　このー . . .
Ojisan,　ii　hito　yatotta　wa ne.　Shōbai　hanjō　machigai nashi!　/　Konō . . .
uncle　good　person　hired (fem. colloq.)　trade　flourishing　is definite　this/you
"You hired some good help. Your business is going to boom—no doubt about it! You old . . ." (PL2)

Proprietor: ハハ、　そー　かな。
Ha ha,　sō　ka na.
(laugh)　that way　I wonder
"Ha ha, you really think so?" (PL2)

- *ninki* = popularity," and *ninki (ga) deru* = "[someone/something's] popularity emerges/rises" → "becomes popular."
- *yatotta* is the plain/abrupt past form of *yatou* ("hire"); *o*, to mark *ii hito* as the direct object, has been omitted, as it often is in colloquial speech.
- *machigai* = "mistake" and *nashi* is an emphatic form of *nai* ("not exist"), so *machigai nashi* is literally "without mistake." Idiomatically, the phrase implies "can be no mistake/is absolutely certain."
- *kono* is literally "this," but in idiomatic use it often refers to the listener ("you"). This is most typically seen at the beginning of an insult or scolding, but here the feeling is more like "You lucky stiff!"

4

Narration: その　後
Sono　go
that　after
Later

OL1: あれ?　キョウザ　は?
Are?　Gyōza　wa?
huh?　potstickers　as for
"Huh? What happened to the *gyōza*?" (PL2)

OL2: 王くん　は?
Ō-kun　wa?
(name-fam.)　as for
"Where's Ō-kun?" (PL2)

Proprietor: やめた　よ。　自分で　店　を　始める　そうだ。
Yameta　yo.　Jibun de　mise　o　hajimeru　sō da.
quit　(emph.)　by oneself　shop/restaurant　(obj.)　will begin/open　(hearsay)
"He quit. He says he's going to open his own restaurant." (PL2)

- *are?* is an interjection of surprise/bewilderment/confusion. "Huh?/What?/What's that?"
- stating just a topic + *wa* ("as for") with the intonation of a question asks very generally about the status/condition/location/etc. of that topic.
- *yameta* is the plain/abrupt past form of *yameru* ("quit").
- *jibun* = "oneself," and *jibun de* = "by oneself"—or in this case "by himself/on his own."
- *sō da* after an adjective or verb implies the speaker heard what he has just said from someone else—in this case, of course, from Ō-kun himself.

OL進化論

オーエル

OL Shinkaron

by 秋月りす / Akizuki Risu

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1

OL: あっ!
A!
(exclam.)
"Wow!" (PL2)

Poster: 春　のサービス / じゃんけん　定食 /　800円
Haru no sābisu / Janken Teishoku Happyaku-en
spring of service rock-paper-scissors set meal 800 yen
Spring special: Janken Meal ¥800

勝ったら タダ!!
Kattara tada!
if win free
Free if you win

Poster: おすすめ　メニュー
O-susume Menyū
(hon.)-recommended menu
Recommended Menu

- *sābisu* (from the English "service") in Japanese implies "reduced price" or "free/complimentary," so *haru no sābisu* is like saying "spring special."
- *janken* is the Japanese name of the "rock-paper-scissors" game.
- *teishoku* refers to the traditional Japanese "set meal" of rice, *miso* or other soup, and an entree.
- *kattara* is a conditional ("if/when") form of *katsu* ("win").
- *o-* is honorific, and *susume* is a noun form of *susumeru* ("urge/recommend"), so *o-susume menyū* = "recommended menu."

2

OL: さあ、 おじさん、 勝負　よ。
Sā, Ojisan, shōbu yo.
(interj.) uncle contest (emph.-is)
"Well then, Ojisan, it's a contest."
"OK, Ojisan, I'll give it a shot." (PL2)

Proprietor: おーし。
Ōshi.
all right
"Oka-a-ay!" (PL2)

- *sā* is often used like "well now/well then/all right" to prepare oneself for action or to urge the listener to action.
- *shobu*, written with kanji meaning "win" and "lose," is a word for "match/game/contest." In colloquial speech, *yo* by itself can serve as *desu yo* ("is/are" + emphasis).
- *ōshi* is a variation of *yōshi* (or *yoshi*), an interjectory form of *ii/yoi* ("good/all right") used when the speaker is about to take on a particular task or challenge

3

Proprietor: じゃんけんポン。
Janken pon.
"Jan-ken *pon*!" (PL2)

OL: やった!
Yatta!
did it
"I won!" (PL2)

- in *janken*, the "players" rhythmically chant *jan-ken* to synchronize their timing, and then everyone puts out his/her hand in a rock, paper, or scissors shape on *pon*. Other phrases are used, too, sometimes quite long ones (especially among children), but *jan-ken pon* is the most common.
- *yatta* means "did [it]" (from *yaru*, "do"); when shouted as an exclamation it is like "All right!/Yeah!/Hooray!"

4

FX: ピラ
Pira
(effect of peeling paper away)

Hidden Text: 3 回　勝負
Sankai shōbu
three times contest
Three round contest.
Two out of three.

OL: おじさん。
Ojisan.
"Ojisan . . ." (PL3)

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SPECIAL MUSIC REPORT

The Reign of Komuro Tetsuya

This multi-talented producer and artist has his fingerprints all over the Japanese pop music scene.

by Steve McClure

No one dominates the Japanese pop music world like Komuro Tetsuya. But you won't see his name on the latest hit charts. That's because Komuro works mainly behind the scenes as a producer, songwriter, arranger, and instrumentalist.

The top five songs in one recent Japanese weekly hit singles chart were Komuro compositions/productions—a feat few, if any, Japanese record producers have ever achieved.

Although he's been on the Japanese music scene since the early '80s as a member of the techno/pop band TMN, Komuro's rise to the pinnacle of the Japanese pop music world really began in 1992, when TMN was about to break up. He wanted to put together a group that combined karaoke and dance.

"With karaoke, you only sing, and at a disco, you only dance," the 37-year-old Komuro explains. "I thought, 'Wouldn't it be fun if the two biggest forms of entertainment for kids could be mixed?'"

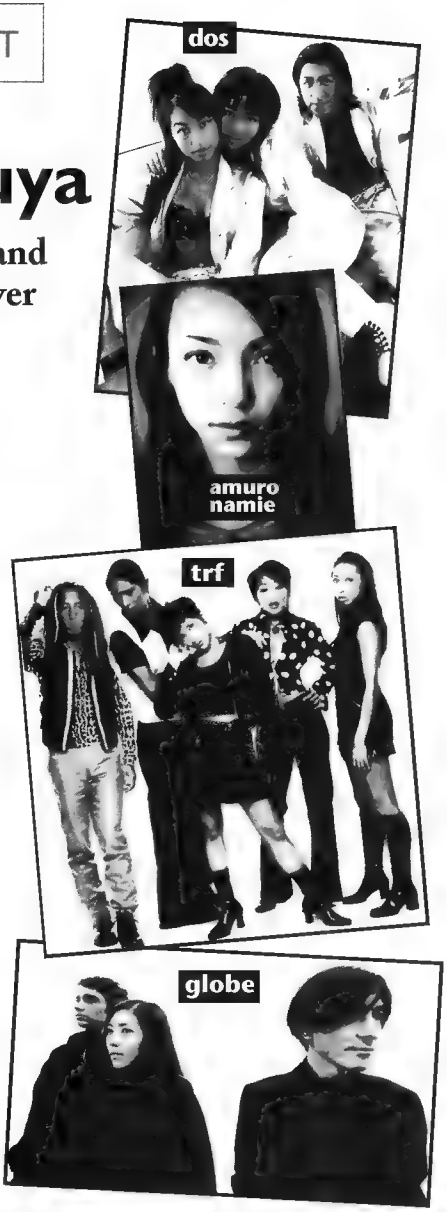
The result was the dance-oriented pop group known as trf ("Tetsuya rave factory"), which was soon signed to up-and-coming dance label Avex Trax.

"Unlike other record companies in Japan, Avex was into dance music exclusively," says Komuro. "Avex had its own flavor, just like European dance labels. What they wanted was simple, clear and easy to understand."

The Avex-Komuro deal turned out to be a musical marriage made in heaven. *EZ Do Dance*, trf's first album, was an instant hit and established Avex as a bona fide record company capable of developing acts instead of a mere repackager of material licensed from overseas suppliers.

EZ Do Dance set the style for subsequent trf releases: a sprightly vocal by lead singer Yuki, a catchy chorus that sticks to the mind like Krazy Glue and a techno-style rhythm track, all combined in a glossy, "busy" mix that's instantly identifiable as the Komuro sound. Typically, Komuro writes all the words and music for trf releases, as well as taking care of synthesizer programming, "manipulation" and instrumental performance.

trf, which is comprised of singers Yuki and DJ Koo and dancers Etsu, Chiharu and Sam, has sold 21 million albums and singles since debuting in 1993. The group sold more records than any other Japanese act last year a staggering 5.23 million albums and 3.78 million singles. In keeping with Yuki's high-pitched singing style, the music of trf is light and airy, underpinned by



The busy Komuro (pictured at bottom right with the group globe) and other acts that he produces dominate the current Japanese pop charts.

JAPAN'S TOP TEN SINGLES

April 15, 1996

① *Don't wanna cry*: 安室奈美恵 (Amuro Namie)
② *I'm proud*: 華原朋美 (Kahala Tomomi)
③ *FREEDOM*: globe
④ *Love & Peace Forever*: trf
⑤ *Baby baby baby*: dos
⑥ ミエナイチカラ (*Mienai Chikara*) / *MOVE*: B'z
⑦ *DAN DAN* 心魅かれてく (*Kokoro Mikarete-ku*): FIELD OF VIEW
⑧ *END OF SORROW*: LUNA SEA
⑨ そばかす (*Sobakasu*): JUDY AND MARY
⑩ *JAM*: THE YELLOW MONKEY

(Courtesy of Dempa Publications, Inc., publishers of the Dempa Shimbun music industry trade journal. Titles and names using roman letters are capitalized as they are in Japan.)

Komuro's Eurobeat-style rhythms.

trf's latest single is "Love & Peace Forever," a typically upbeat bit of pop froth from Komuro. What's unusual about this single is its theme: instead of trf's standard "boy meets girl" subject matter, the song deals with weighty issues such as world peace:

ずっと待っている平和の鐘が
Zutto matte iru heiwa no kane ga

鳴響くのをずっと夢見ている
narihibiku no o zutto yume mite iru

"I've been dreaming for so long that the bell of peace we've been waiting for will ring out."

In contrast, another Komuro act, Okinawan singer Amuro Namie, has a much funkier, soul-influenced vocal style. Her most recent single, "Don't Wanna Cry," rose to No. 1 on the Japanese hit charts. Amuro's image can best be described as tough but glamorous. Unlike many other Japanese idol-type singers, she affects a surly scowl that's meant to be sexy, and her videos feature shots of her dancing along with scantily clad male dancers.

A busy guy like Komuro doesn't confine his activities to just one record company. Besides working with Avex (on trf and Amuro, for example), Komuro produces artists for King Records and Sony. Now he even has his own record label, Orumok (Komuro backwards, in case you hadn't noticed).

Two recent Orumok releases have made it into the top five. One

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is "I'm Proud" by Kahala Tomomi, which, it must be said, is not one of Komuro's best production efforts. The other is dos, a three-member group whose name, written with Komuro's trademark lower-case Roman letters, stands for "dance of sound."

By the way, it's worth noting that most of the singles described here are "tie-ups" (タイアップ), which means songs used as themes for TV shows or commercials, like practically all singles in Japan.

Of course, there are other songs on the Japanese charts besides those written and produced by Komuro. One example from a recent top-ten listing is "End of Sorrow," by the interestingly named Luna Sea (get it?). This band's image is dark and heavy, with Gothic overtones: the CD single jacket features a photograph of a burning piano, which must symbolize something awfully profound. And check out the lyrics:

幾千の星に抱かれてロマンを叫び続けて
Ikusen no hoshi ni dakarete roman o sakebitsuzukete

さびついた時は流れて君は確かに震えていた
Sabitsuita toki wa nagarete kimi wa tashika ni furueteita

"Held by thousands of stars, always shouting for romance.
The rusted time floating, you were really shivering."

Oddly enough, Luna Sea's sound isn't as heavy-metal as might be expected from the band's appearance (long hair, make-up, leather clothes), but is actually rather wimpy. The overall style, especially the lightweight production, suggests *kayōkyoku* (歌謡曲), traditional Japanese pop.

Somewhat more convincing as a rock song is another recent chart entry, "Jam," by a group with an odd name: The Yellow Monkey. This driving rock track features an instantly memorable guitar riff by Kikuchi Hideaki.

One thing most Japanese pop songs have in common is their use of English words and phrases, especially in the titles and choruses. For example, another recent Komuro chart entry, "FREEDOM," by globe (a three-member group of which Komuro is also a member), includes large chunks of English, mainly raps by French globe member Marc Panther. In songs like The Yellow Monkey's "Jam," English catch phrases such as "Lady—Ah, gimme your love" are repeated for dramatic effect.

"*Sobakasu*," a recent top-10 hit by the pop group Judy and Mary, is unusual in that it contains no English:

大キライだったそばかすをちょっと
Dai kirai datta sobakasu o chotto

ひとなでしてタメ息をひとつ
Hitonade shite tameiki o hitotsu

"I touched once the freckles I really hated and I sighed once."

"*Sobakasu*" is the opening theme of "*Rurou ni Kenshin*," an animated TV series about a young itinerant swordsman in Japan's days of yore. The single features Judy and Mary's (none of the band's four members is named Judy or Mary) bright, upbeat sound, topped off by singer Yuki's childish squeals.

As for Komuro, just how long his hold on the hit charts will last is anybody's guess. But as long as the kids who buy the records aren't tired of his music, the hard-working Komuro can be relied on to keep coming up with the hits.

Steve McClure *is Japan Bureau Chief of* Billboard *magazine.*

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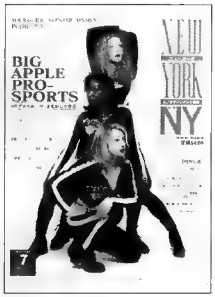

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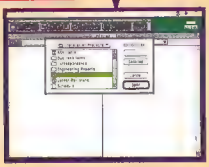

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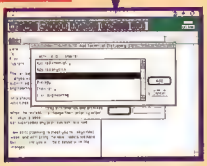

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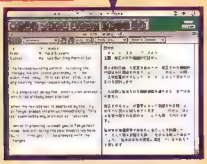

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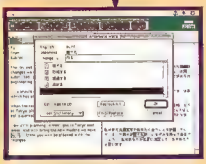

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BOOK REVIEW

A World of Elegant Abandon

Kōno Taeko's disturbing heroines pursue their fantasies even at the risk of self-destruction.

There's nothing politically correct about Kōno Taeko's stories. Maybe that's what makes them so refreshing. Even now, 30 years after the original Japanese versions first appeared, the stories are startling and disturbing.

The female main characters who populate this collection lust after small boys, bury daughters alive in snowdrifts to spite unfaithful husbands, or let their lives fall into such disrepair that they end by accidentally burning the house down as they sleep.

Kōno Taeko is one of Japan's most celebrated contemporary writers. Nobel Prize-winner Ōe Kenzaburō calls her "at once the most carnally direct and the most lucidly intelligent woman writing in Japan." Hers is a world of elegant abandon weighted down with despair and a very Japanese restraint, a world in which there aren't any particular rules but only sympathetic attempts to understand, afterward. The author has declared herself in agreement with novelist Tanizaki Jun'ichirō when he said "that the novel was not obliged to give one instructions how to live, but that it made you feel the attraction of life and reconciled you to your self, and that was its proper function."

Kōno was born in 1926 in Osaka. Her father was a wholesaler of dried delicacies like mushrooms, seaweed, and sea slugs. During childhood she was confined to bed for long periods with sicknesses that included pneumonia and autotoxemia. She read avidly in her early years, developing a particular fondness for Tanizaki Jun'ichirō and Izumi Kyōka (the latter of whom has rarely been translated but whose ornate fantasy worlds have been adapted to the screen several times by Bandō Tamasaburō). While in high school during the war, she was pressed into compulsory labor service; in 1945 her home was destroyed in a fire raid. She went to Tokyo after the war's end, working to support herself and struggling for ten years to become a writer and combat a bout of tuberculosis. Her first work to earn critical acclaim was the title story in this collection, "*Yōji-gari*" ("Toddler-Hunting"), which won the 1962 Shinchō Prize. "*Kani*" ("Crabs") received the Akutagawa Prize the following year. She has published numerous novels and collections of short stories since. Her fiction is included in many of the major anthologies of translated Japanese short fiction, but *Toddler-Hunting* (New Directions, 1996) is the first English volume devoted solely to her work.

"Bone Meat" ("*Hone no Niku,*" 1969) tells the story of a woman who has been abandoned by her lover. She continues to live alone in the house they shared, even as it begins to undergo a process of decay that mirrors her own physical decline. She in turn would like to abandon the house, but she hasn't the money to move. As the seasons change, a particular slant of sunlight reminds her of an outing they made together once, at about the same time of year, perhaps to pick up some oysters on the half-shell. The man liked rich, extravagant foods, and she enjoyed sucking the flavor from the bone or shell after he'd swallowed the meat. "All that was left of the oyster was a brownish arc in low relief, where some flesh was still attached. She sliced at it with her fork, and bringing the shell to her mouth, tipped it up. The woman felt that all the parts of her mouth were contending for the taste, the smell, the freshness of the seashore." These meals always ended with lovemaking. One night she dreams that she is trying to dispose of the belongings he left behind: some children help her place the boxes in the incinerator, but afterwards a mountain of bones and shells remains that will not burn. Cold, she snuggles deeper into her heavy quilt and doesn't hear the wail of the fire engine stopping just beneath her window.

The main character in the collection's title story is Akiko, an unmarried woman whose hobby is selecting especially cute items of clothing for boys, only later trying to figure out who

(continued on page 52)

• lucidly = 明晰に *meiseki ni* • lucidly intelligent = 頭脳明晰な *zunō meiseki na* • pneumonia = 肺炎 *haien* • autotoxemia = 自家中毒 *jiku chūdoku* • ornate = (文体の) 華麗な／極めて修辞的な *(buntai no) karei na / kiwamete shūjiteki na* • tuberculosis = 結核 *kekkaku* • acclaim = 賞賛／喝采 *shōsan/kassai* • incinerator = 焼却炉 *shōkyakuro* • snuggle = (毛布・布団などに)くるまる *(mōfu, futon nado ni) kurumaru* • wail = (サイレンなどの)響き *(sairen nado no) hibiki* • bestow = 与える／贈る *ataeru/okuru*

ON THE BOOKSHELF

Nomo: The Inside Story on Baseball's Hottest Sensation, *by Herb Fagen. New York: Signet, 1996. 256 pages, $5.99 (softcover)*
A quickie biography of Nomo Hideo, the former Kintetsu Buffalo now pitching for the Los Angeles Dodgers, who was named 1995's National League Rookie of the Year. Sportswriter Fagen documents Nomo's rise in the Japanese baseball world, his ongoing problems with the Japanese media, and the ups and downs of his first year in the US. With eight pages of action-packed photos.

Treasures 3: Stories & Art by Students in Japan & Oregon, *collected by Chris Weber. Portland: Oregon Students Writing & Art Foundation, 1994. 258 pages, $13.95 (softcover)*
A collection of works by students in Japan and the US covering topics relevant to youngsters in both countries: divorce, school life, getting used to a new culture, romance. An almost identical volume is available in Japanese. (Contact OSWAF at 503-232-7737 or cweber@teleport.com for ordering information.)

The Emptiness of Japanese Affluence, *by Gavan McCormack. Armonk, NY: M.E. Sharpe, 1996. 332 pages, $54.95 (hardcover), $18.95 (softcover)*
McCormack uses the eventful year of 1995—not only the 50th anniversary of the end of the war but also a time of natural disaster, economic instability, and terrorist threat—to evaluate the state of the world's most affluent nation. Drawing on works published by Japanese scholars and critics, he considers the issues—economic, political, environmental, and social— that Japan must face at this turning point in its history.

The Signore: Shogun of the Warring States, *by Kunio Tsuji, translated by Stephen Snyder. New York: Kodansha International, 1996. 197 pages, $12 (softcover)*
The first of Tsuji's novels to be translated into English, *The Signore* (Japanese title: *Azuchi Ōkan Ki*) is written as a memoir by a Portuguese man who accompanies a group of missionaries to 16th-century Japan. There they are witness to the tremendous struggle for power among Japan's ruling class, eventually befriending the powerful Lord Nobunaga. Winner of the Japan–US Friendship Commission Prize for the Translation of Japanese Literature.

Back to Balance, *by Dylana Accolla and Peter Yates. New York: Kodansha International, 1996. 328 pages, $22 (softcover)*
A handbook for treating common ailments through Asian home remedies. Natural therapies included are *shiatsu* acupressure, diet, herbs (both Japanese and Chinese), moxibustion (*kyū*), meditation, and more.

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Desktop Publishing in Japanese

Illustration by Norm Lambert

For some purposes, laser print output is fine, but for really professional-looking documents, you need to go to a service bureau. Here are six smart things you can do to make life easier—for you, and for the service bureau.

by Andrew Taylor

My Seattle-based company, Japan Pacific Publications, has been involved in Japanese typesetting since 1983. At the dawn of Japanese desktop publishing (DTP) in the late 1980s, we had the good fortune to be located at one of the birthplaces of the technology.

The Aldus Company (now part of Adobe Systems), which really launched the desktop publishing industry with its product PageMaker, was literally just across the street from our office. Our proximity to Aldus, coupled with our Japanese translation and typesetting capabilities, resulted in an early involvement in Japanese desktop publishing. We began playing with the early versions of Kanji PageMaker in 1988, and in January of 1990 we had the first US-based kanji imagesetter installed in our office for beta testing with Aldus products.

Today we have two kanji imagesetters operating in our office and we provide output service to clients in the US, Canada, and Europe, in addition to the desktop publishing and production work we do for local clients.

Over the last six years of providing these services, we have seen an evolution from small, one-color files being output to linotronic paper to 100-megabyte files needing color separation and Matchprint proofing.

Advancements in DTP technology are occurring at such a rapid pace today that keeping abreast of everything is difficult. However, failure to understand the basics can prove to be troublesome—and costly. Six years of providing DTP services has given us the opportunity to see files coming from a variety of clients, resulting in plenty of exposure to common mistakes or misused techniques that can make for faulty files. We have come up with a list of desktop publishing mistakes, errors, misunderstandings, and suggestions that we hope will help future desktop publishers create better files.

Know your application

Probably one of the most important basics of desktop publishing in Japanese—or any language—is to use the application correctly. For anyone just starting out, or for anyone who has never had a PageMaker or QuarkXPress class—sign up now. Many times we have had files arrive in our office for output with inefficient (sometimes even fundamentally incorrect) document construction. For example, we get documents which have countless text blocks when only a few would be fine, or we get files which make no use of stylesheets. Documents like this can cause trouble with printing, and often take longer to create in the first place. We have long recommended that all of our clients enroll in classes where they can learn the many valuable features of their applications.

Use compatible fonts

Kanji fonts are the single most troublesome issue we experience. The mistakes we encounter are frequent and often very simple. One of the most important points to remember is to determine what kanji fonts are to be used and to confirm that whoever is going to be imagesetting the document will have those fonts available. We are frequently forced to substitute fonts

What is Desktop Publishing?

In its simplest form, desktop publishing is a process that uses computers and imagesetters to replace conventional typesetting methods. The text is composed on the computer, but instead of being output on laser, inkjet, or dot matrix printers like those found in most offices, it is sent to an imagesetter, which "prints" by burning the image onto film (or film-like paper called linotronic or RC paper). This results in a much finer (higher resolution) image—1,270 or more dots per inch (DPI) instead of he 300–600 DPI you get from a good laser printer. This high-resolution output is necessary, or at least desirable, for material that will be printed in a commercial offset printing process. Imagesetters, however, are rather expensive, and even major users like publishing companies usually go to a service bureau for "output service" on an imagesetter. Most magazines today (including *Mangajin*) are produced using desktop publishing.

because a client's file utilizes fonts not available on our imagesetter. One of the main reasons service bureaus can't support every kanji font published is cost. Though font foundries such as Fontworks and NIS feature packages costing about $700–900, Adobe high-resolution kanji fonts sell for nearly $3,000 each. Compiling a comprehensive Adobe kanji font library is a very expensive proposition.

Use your fonts properly

The proper utilization of fonts within documents is frequently misunderstood. Though many English fonts may be bolded by simply selecting "bold" as an attribute within a type specification dialog box, kanji fonts will not usually work that way. We often find files with Light Mincho (細明朝) type selected to be bold. The client then is often disappointed when the type specified to be bold is not. The actual bold version of the font must be selected as the desired font. In the case of Light Mincho, the bold versions are Futo Min (太ミン) or Midashi Min (見出しミン). Bold fonts are completely different fonts, and you must see the font name in the font window if you wish to have boldface type.

Purge your file of TrueType fonts

Kanji TrueType also presents a problem; we actually refuse to accept files for output that have been created using TrueType. Limitations in output resolution, the speed at which we are able

(continued on page 54)

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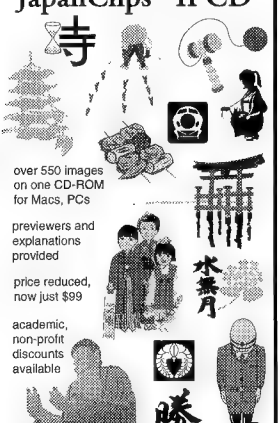

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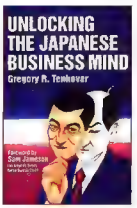

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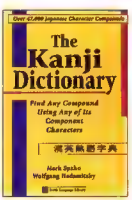
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COOKING CORNER

GreenTea

This ubiquitous beverage is the toast of Japan.

by Robbie Swinnerton

Photo courtesy of Nagatanien

Coffee may be more fashionable, and the TV commercials for canned soft drinks ever more strident, but nothing threatens the special place in Japanese affections held by green tea. From the ritual bowl of the traditional ceremony to the ubiquitous cups served up at inns, restaurants, and office drink dispensers, *ocha* (お茶) remains the quintessential Japanese drink, consumed in copious quantities from first thing in the morning until late at night.

When the leaves of the *Camellia sinensis* bush were first brought to Japan in the seventh century by priests from China and Korea, they were considered a powerful (and expensive) medicine or meditation aid, as esoteric as the Buddhist rites themselves. It was not until Zen monks introduced the art of preparing powdered tea, some 400 years later, that it started to find a wider clientele among the Kamakura-era aristocracy.

From the earliest days, the area around Uji, halfway between Nara and Kyoto, was found to have the most favorable climate for cultivating the plant. Today the bulk of Japan's tea is grown on the plantations of Shizuoka prefecture (clearly visible from the Shinkansen as you flash past en route between Tokyo and Osaka), but the term *Ujicha* (宇治茶) is still synonymous with the finest tea in the country. As the taste for tea spread, so too did the town's tea fields. The valleys and surrounding hillside are covered with long rows of tea bushes cut so smoothly they have grown seamlessly into each other, like a series of ornamental hedges running parallel across the topography in giant impressionistic stripes.

Spring is the busiest season for the farmers of Uji. The April rains nourish the bushes, bringing forth tender young sprouts, their fresh color contrasting brilliantly with the dark of the surrounding foliage. It is from these first shoots that the very finest tea is produced. Jade green, sharply bitter yet wonderfully deep in flavor, this is *gyokuro* (玉露, "jewel dew"), from which ceremonial *matcha* (抹茶) tea powder is ground. This is the drink which has inspired generations of haiku poets and fueled centuries of artistic endeavors.

The timing of the harvest is determined by the ancient agricultural calendar. The first tea of the year is known as *hachijū-hachi-ya-cha* (八十八夜茶), the tea of the 88th night—calculated from the lunar New Year in late January or early February. By tradition, only young women were allowed to pluck these first leaf sprouts: only their fingers were delicate enough to perform such a critical task. Even today, the job is still performed manually, and processing is given the utmost attention. The freshly harvested leaves are carefully steamed, gently rolled, and then slowly oven dried. Experts and town elders gather to oversee the operation. Water is heated (though never boiled), and the first brews are sipped, evaluated, graded, and priced. In cities throughout the country, department stores and specialty tea shops ready their promotional banners: *shin-cha nyūka* (新茶入荷): the new tea has arrived.

Everyday tea goes by the generic term *sencha* (煎茶, "infused tea"). This is the drink presented to guests arriving at *ryōkan*, businessmen in their offices, and diners in Japanese restaurants. In the jargon of the sushi shop, it is called *agari* (上がり, "rise/finish"), since ordering tea is a sign that you're ready to leave. Coarser leaves, known as *bancha* (番茶), are often roasted to make the brown, smoky-flavored *hōjicha* (焙じ茶), while the most inferior grade is *kukicha* (茎茶, "stem tea"), a product little found in Japan but often sold in health food stores in the West, since it is lowest in caffeine.

The fundamental building blocks of any Japanese meal are rice, soup, pickles, and tea: This marriage of tastes is taken to its ultimate conclusion in the popular dish *chazuke* (茶漬). Originally a way of washing down the last grains left in the bowl, this has become an essential part of the cuisine both at home and in many restaurants. The most basic, Spartan style of *chazuke* is prepared by pouring hot tea over a bowl of rice on which an *umeboshi* (梅干, "pickled plum") has been placed. More elaborate forms of this soupy, risotto-like dish can be created using other ingredients: As in the case of *donburi* (see *Mangajin* No. 52), any food can be used as a *chazuke* topping, whether meat, fish, or vegetable, but the most enduringly successful version uses salted salmon.

On its own, *chazuke* makes an excellent light lunch or a simple late-night snack; it is also an attractive way to end more sophisticated meals. Freshly cooked rice should be allowed to cool slightly, but it is also a good way of using up leftover rice—but the grain should be lightly steamed first, to warm it up.

***Robbie Swinnerton** is a freelance writer based in Kamakura.*

Sake no Chazuke • 鮭の茶漬け

Ingredients (serves four)

2 large fillets salted red salmon
4 cups steamed rice, allowed to cool slightly
1 pot (4 cups) hot Japanese green tea (*sencha*)
1/2 cup chopped greens (*mitsuba*, scallions or young watercress)
1 sheet toasted nori seaweed, cut into thin strips for use as garnish
1–2 tsp. prepared *wasabi* (Japanese horseradish)

Preparation

1. Grill the fish 3–4 minutes each side. Remove the skin and bones, and coarsely shred the fish with a fork or by hand.
2. Prepare a large pot of green tea (about 2 tsp. tea leaves per cup). Use water just off the boil, and brew for 2–3 minutes. NB: Do not leave green tea to brew too long as it turns bitter.
3. Place the rice in 4 large bowls (wide soup bowls can be used, but deep *donburi* bowls keep the heat in better).
4. Arrange the flakes of fish on top of the rice, together with a few chopped greens, and serve.
5. At the table, carefully pour hot tea over the rice, until it is almost submerged.
6. Garnish each bowl with a sprinkle of fine-cut *nori* and a small dab of *wasabi*. NB: The *wasabi* should be completely diluted in the hot tea before eating.

Alternative Preparations

1. If a saltier flavor is preferred, sprinkle some *gomashio* (sesame salt) on the *chazuke*. Do not add *shoyu* (soy sauce), as this will obscure the bright colors.
2. If salted salmon is unavailable, fillets of fresh salmon can be rubbed with salt and allowed to sit for an hour before grilling. Although the red color of salmon gives the *chazuke* an attractive appearance, other kinds of fish work equally well.
3. Instead of green tea, *hōjicha* (roasted *bancha* leaves) can be substituted. This brown-colored tea has a nutty flavor which is less bitter than green tea.

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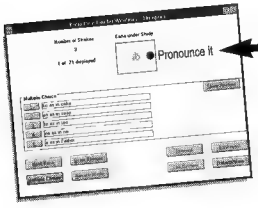

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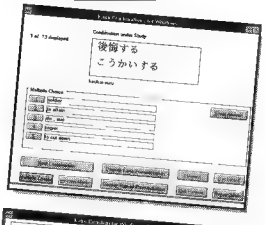

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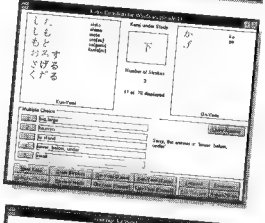

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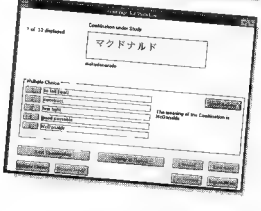

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This is the Katsushika-ku Kameari Koen-mae Police Box

Part 2

by Akimoto Osamu

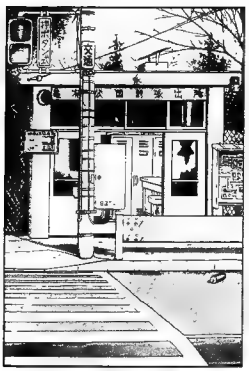
秋本治

Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo

Akimoto Osamu made his comic strip debut in 1976 with "Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo," winning a prize in the annual *Young Jump* competition. The strip was published in the weekly *Shūkan Shōnen Jump* that same year and has been going strong ever since. In fact, "Kochira . . ." is the longest-running strip in *Shūkan Shōnen Jump*, which itself has the largest circulation of all the manga magazines in Japan.

Ryōtsu

"Kochira . . ." details the often outrageous exploits of Ryotsu, a true-blue Edokko (Tokyoite) police officer stationed at a small neighborhood "police box" in Tokyo. Police boxes—small branch stations—are a common sight throughout Japan. Daily responsibilities of the officers who staff them usually include no more than giving directions and issuing parking tickets. The unusually blunt and rough-mannered Ryōtsu shares his police box with Nakagawa, an earnest junior officer, and Reiko, their secretary. Incidentally, Kameari Kōen is an actual park in Katsushika-ku, a district in northeastern Tokyo.



The Kameari Kōen-mae police box

In the previous episode, an unusual young boy wanders into the police box to ask directions. He is carrying a backpack with all kinds of built-in electronic devices, but it seems the navigation program in his portable computer has failed and he needs an ordinary map. In the course of his conversation with the officers, the boy demonstrates some of the other gadgets—a keyboard shaped like an abacus, a flute used to dial phone numbers, a personal security system, and even emergency air bags. It turns out that his father is the president of Super Electronics Company, the maker of the backpack. What's more, there is also an adult version, shaped like a briefcase, and they are looking for people to test it.

Ryōtsu, Nakagawa, and the mysterious boy

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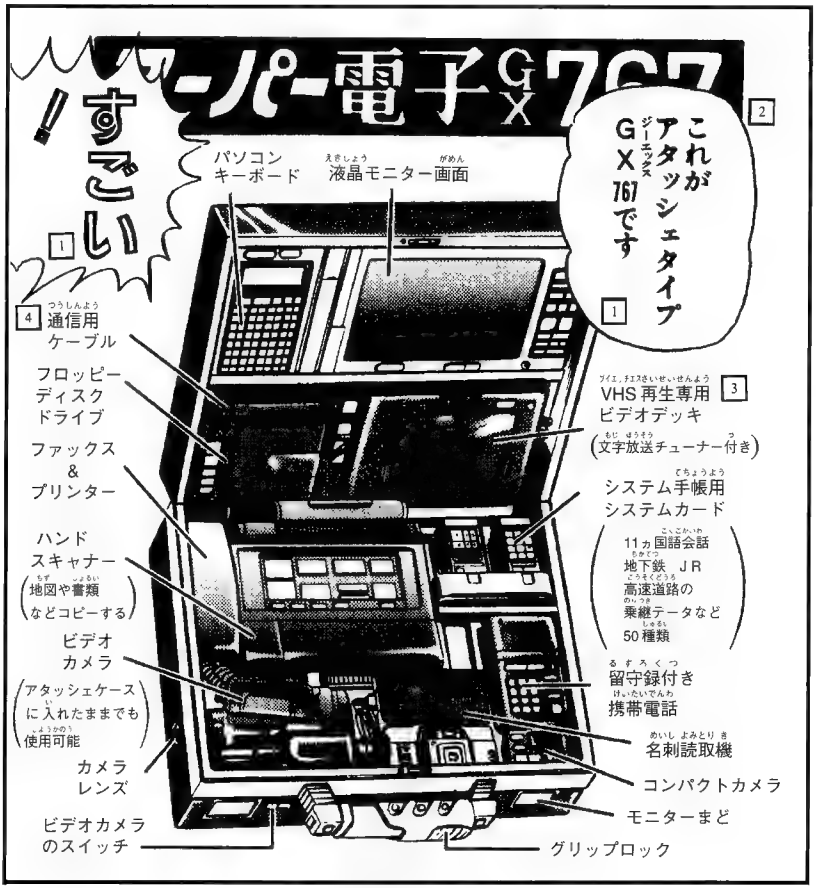
スーパー電子GX767
すごい！
1
これがアタッシェタイプGX767です
2
1
パソコン
キーボード
液晶モニター画面
4
通信用ケーブル
フロッピーディスクドライブ
ファックス＆プリンター
ハンドスキャナー
（地図や書類などコピーする）
ビデオカメラ
（アタッシェケースに入れたままでも使用可能）
カメラレンズ
ビデオカメラのスイッチ
3
VHS再生専用ビデオデッキ
（文字放送チューナー付き）
システム手帳用システムカード
（11カ国語会話
地下鉄　JR
高速道路の
乗継データなど
50種類）
留守録付き携帯電話
名刺読取機
コンパクトカメラ
モニターまど
グリップロック

1

Boy: これ が アタッシェタイプ
Kore ga atasshe-taipu
this (subj.) attaché-type
GX767 です。
Jii-ekkusu nana-roku-nana desu.
(model no.) is
"This is the attaché-type GX767." (PL3)

Ryōtsu: すごい!
Sugoi!
amazing/incredible
"Wow!" (PL2)

- *atasshe* is short for *atasshe kēsu*, the full katakana rendering of "attaché case," which appears below. It is more commonly called "*attasshu kēsu*."
- *sugoi* means "amazing/awesome/remarkable/incredible," or when used as an exclamation, "Wow!"

2 **Headline**: スーパー 電子 GX767
Sūpā Denshi Jii-ekkusu nana-roku-nana
super electronic (model no.)
The Super Electronic GX767

Top 1: パソコン キーボード
Pasokon kībōdo
PC Keyboard

Top 2: 液晶 モニター 画面
Ekishō monitā gamen
liquid crystal monitor screen
LCD Display

- *pasokon* is shortened from パーソナル・コンピューター *pāsonaru konpyūtā*, the cumbersome katakana rendering of the English "personal computer."

3 **Right 3**: VHS 再生 専用 ビデオ デッキ
Bui-etchi-esu saisei senyō bideo dekki
VHS playback exclusive use video deck
Playback-only VHS video deck

(文字放送 チューナー付き)
(moji hōsō chūnā-tsuki)
closed-captioning tuner attached
(with closed-captioning decoder)

Right 4: システム 手帳用 システム カード
Shisutemu techō-yō shisutemu kādo
system notebook-purpose system cards
PC cards for electronic notebook

(11か国語 会話、 地下鉄、 JR、
Jūikkakokugo kaiwa, chikatetsu, jei-āru,
11 languages conversation subway (RR co. name)
高速道路 の 乗継 データ など、
kōsoku dōro no noritsugi dēta nado,
toll roads of connections data things like
50種類)
gojusshurui
50 varieties
(50 cards, including 11 language dictionaries and subway-JR-toll road connection information)

Right 5: 留守録付き 携帯 電話
Rusuroku-tsuki keitai denwa
answering machine attached portable phone
Cellular phone with answering machine

Right 6: 名刺 読取機
Meishi yomitori-ki
business card reading machine
Business card scanner

Right 7: コンパクト カメラ
Konpakuto kamera
Compact camera

3 *(continued)*

Right 8: モニター まど
Monitā mado
monitor window
Monitor/Viewfinder

Right 9: グリップ ロック
Gurippu rokku
Grip lock

- *-tsuki* (from *tsuku*, "stick/attach") is a suffix meaning the item it follows "has been attached/included."
- *shisutemu* is a katakana rendering of the English "system"; *techō* refers to any kind of small pocket notebook for taking notes, keeping track of dates and addresses, etc., and *shisutemu techō* is the term coined in Japan for referring to customizable electronic personal organizers.
- *rusu* refers to a person's absence from home, and *roku* refers to a "record/recording," so *rusuroku* implies a recording made during one's absence. It can refer either to an answering machine function on a phone, or to the actual messages left by callers.

4 **Left 10**: 通信用 ケーブル
Tsūshin-yō kēburu
communication purpose cable
Modem cable

Left 11: フロッピー ディスク ドライブ
Furoppii disuku doraibu
Floppy disk drive

Left 12: ファックス & プリンター
Fakkusu ando purintā
fax and printer
Fax machine and printer

Left 13: ハンド スキャナー (地図 や
Hando sukyanā (chizu ya
hand scanner maps and
書類 など コピーする)
shorui nado kopii suru)
documents things like copy
Hand scanner (for copying maps, documents, and the like)

Left 14: ビデオ カメラ (アタッシェ ケース に
Bideo kamera (atasshe kēsu ni
video camera attaché case in
入れた まま でも 使用 可能)
ireta mama demo shiyō kanō)
put in state even use possible
Video camera (possible to use even when left inside the attaché case)
Camcorder (may be operated without removing from attaché case)

Left 15: カメラ レンズ
Kamera renzu
camera lens
Camcorder lens

Left 16: ビデオ カメラ の スイッチ
Bideo kamera no suitchi
video camera of/for switch
Record button for camcorder

- *ireta* is the plain/abrupt past form of *ireru* ("insert/put into"), and *atasshe kēsu ni ireta* is a complete thought/sentence ("[someone] put [it] in the attaché case"); *mama* means "unchanged from the described state," so *atasshe kesu ni ireta mama* is literally "remaining in the state of having been put in the attaché case" → "without taking it out of the attaché case."

これで
マシンガンが
あれば007
だな
ほとんど
そろって
ますね
1

にぎる所に
工夫があり
持ち主の指紋を
登録しておくと
2

主人以外が持つと
手がしまり
サイレンが
なるんです
それは
すごいな
荷物
3

かついで
持っていかれたら
どうするんだ?
このリモコンを
ポケットに
入れておけば
スーパー
4

本人から10メートル
離れると
ベルがなります
なるほど
5

1 **Ryōtsu**: これ で マシンガン が あれば
Kore de mashin-gan ga areba
this with machine gun (subj.) if have/had
007 だ な。
zero-zero-sebun da na.
007 is (colloq.)
"If you had this and a machine gun, you'd be 007." (PL2)

Nakagawa: ほとんど そろってます ね。
Hotondo sorottemasu ne.
almost all are assembled (colloq.)
"It's got practically everything." (PL3)

- *areba* is a conditional ("if") form of *aru* ("exists/have" for inanimate things).
- *hotondo* means "the vast majority/almost all."
- *sorottemasu* is a contraction of *sorotte imasu*, the PL3 form of *sorotte iru*, which implies all the necessary/relevant items are assembled/in place.

2 **Boy**: にぎる 所 に 工夫 が
Nigiru tokoro ni kufū ga
grasp place at contrivance/device (subj.)
あり、 持ち主 の 指紋 を
ari, mochinushi no shimon o
exists and owner 's fingerprints (obj.)
登録しておく と...
tōroku shite oku to...
register-(beforehand) if/when
"The handle has a special mechanism, and once the owner has registered his fingerprints, . . ."

- *nigiru tokoro* = "place that you grasp" → "handle."
- *kufū* refers to a clever/innovative/apt contrivance or course of action for accomplishing a desired purpose. Here, *kufu ga aru* (*ari* is the stem form of *aru*, "exists/has") implies the handle contains some sort of special mechanism. *Ni* marks *nigiru tokoro* as the place where the mechanism/contrivance is.
- *tōroku shite* is the *-te* form of *tōroku suru* ("register"), and *oku* after the *-te* form of a verb implies the action is done in anticipation of some future contingency.
- *to* after a non-past verb can make a conditional "if/when" meaning → "once." The sentence continues below.

3 **Boy**: 主人 以外 が 持つと 手 が
shujin igai ga motsu to te ga
owner other than (subj.) if holds hand (subj.)
しまり、サイレン が なる んです。
shimari, sairen ga naru n desu.
tightens-and siren (subj.) sounds (explan.)
"if someone other than the owner grabs it, it clamps down on his hand and a siren goes off." (PL3)

Ryōtsu: それ は すごい な。
Sore wa sugoi na.
that as for amazing/incredible (colloq.)
"That's really something." (PL2)

- *shimari* is the stem form of *shimaru* ("[something] closes/tightens"). *Te ga shimaru* here doesn't mean the hand itself closes/tightens, but rather that the handle closes/tightens around the hand → "clamps down on the hand."
- *naru* ("sounds") is used to speak of a wide variety of things making sounds/noises associated with them: [a bell] rings/tolls, [thunder] rumbles/rolls, [a siren/alarm] sounds/goes off, [shoes] squeak, [the whistle] blows, [the windows] rattle.

4 **Ryōtsu**: かついで 持っていかれたら
Katsuide motte ikaretara
shoulder-and if is carried off
とう する んだ?
dō suru n da?
what/how do (explan.)
"What do you do if someone shoulders it and carries it off."
"What if someone lugs it off without using the handle?" (PL2)

Boy: この リモコン を
Kono rimokon o
this remote control (obj.)
ポケット に 入れておけば、.
poketto ni irete okeba . . .
pocket in if put in beforehand
"If you put this remote control in your pocket beforehand, . . ."

- *katsuide* is the *-te* form of *katsugu*, which strictly speaking means to "shoulder/carry on one's shoulder." In a looser sense it can refer to a person or persons "carrying/lugging" relatively large objects under his/their arms. Here it essentially means the person is picking up the case other than by its handle, thus circumventing the handgrip-lock and siren. The *-te* form acts as an adverb, indicating the manner of the next mentioned action, *motte ikaretara*.
- *motte ikaretara* is a conditional form of *motte ikareru*, passive form of *motte iku* ("carry away"), from *motsu* ("hold/carry") and *iku* ("go").
- asking a question with *n da?* is masculine and can sound quite rough.
- *rimokon* is shortened from *rimōto kontorōru*, the full katakana rendering of "remote control."
- *irete* is the *-te* form of *ireru* ("insert/put in"), and *okeba* is a conditional ("if/when") form of *oku*, which after the *-te* form of a verb implies doing the action in anticipation of some future contingency.

5 **Boy**: 本人 から 10 メートル 離れると
honnin kara jū mētoru hanareru to
the person from 10 meters if/when separates
ベル が なります。
beru ga narimasu.
bell (subj.) will sound
"a bell rings when it separates 10 meters from the person."
"an alarm bell goes off if the case is moved more than 10 meters from you." (PL3)

Ryōtsu: なるほど。
Naruhodo.
aha/I see
"I see." (PL2)

- *honnin* = "the person himself," or in this case, "the person being referred to."
- *to* is again making a conditional "if/when" form.
- *naruhodo* expresses one's understanding of, or interest in, what one has heard/observed/experienced: "aha/I see/indeed/interesting."
- *narimasu* is the PL3 form of *naru* ("sounds/rings/makes a noise").

一か月五万円でモニターを募集してるんです
なに！五万円！
1
わしがモニターになってやる！
えっ本当ですか
2
ランドセルばかりでなく机もすごい機能だ！
両ちゃんちゃんとモニターしてるのかしら
スーパー電子机
小学生用
4
3
あっ先輩！
わはは
今日はプライベートで来たぞ
5
社長にたのみこんで新しい機能をつけてもらった！
えっ！
6

1

Boy: 一か月　五万円　で　モニター　を
Ikkagetsu goman-en de monitā o
one month ¥50,000 at/for monitors/testers (obj.)
募集してる　んです。
boshū shiteru n desu.
is/are recruiting (explan.)
"We're recruiting product testers at ¥50,000 a month." (PL3)

Ryōtsu: なに?!　五万円?!
Nani?! Goman-en?!
what ¥50,000
"What? ¥50,000?" (PL2)

- *monitā* is a katakana rendering of "monitor"; one of the uses of *monitā* in Japanese is for the meaning "product tester/test user."
- *boshū shiteru* is a contraction of *boshū shite iru*, from *boshū suru*, here meaning to "recruit."

2

Ryōtsu: わし　が　モニター　になって　やる!
Washi ga monitā ni natte yaru!
I/me (subj.) tester will become- (for you)
"I'll be a tester for you." (PL2)

Boy: えっ、　本当　ですか?
E!, honto desu ka?
huh?/what? truth is it?
"Huh? Would you really?" (PL3)

- *washi* is a word for "I/me" used mostly by middle-aged and older men, but sometimes by relatively young men as well.

3

Signs: 交通 / 押　ボタン式
Kōtsū Oshi botan-shiki
traffic push button type
Traffic / Push Button for Signal

- *oshibotan-shiki* literally just means "push-button type," but it effectively informs pedestrians that they must push a button to get the light to change.
- the illustration is a direct front view of the Kameari Kōen-mae Police Box.

4 **Nakagawa**: ランドセル　ばかりでなく、
Randoseru bakari de naku,
backpack not only
机　も　すごい　機能　だ!
tsukue mo sugoi kino da!
desk also amazing features is
"It's not just the backpack—the desk has incredible features, too!" (PL2)

Reiko: 両ちゃん、　ちゃんと
Ryō-chan, chanto
(name-dim.) properly/as expected
モニターしてる　の　かしら
monita shiteru no kashira?
testing (explan.) I wonder
"I wonder if Ryō-chan is testing the attaché like he's supposed to?" (PL2)

Top: スーパー電子　机 /　小学生用
Supā Denshi Zukue / Shōgakusei-yō
super electronic desk grade-schooler purpose
Super Electronic Desk / Grade School Edition

Right: モニター　画面
Monitā gamen
monitor screen
Monitor

4 (continued)

Left: ビデオ　テープ /　とけい
Bideo tēpu / Tokei
Video tapes / Clock

テレビ　電話　モニター　画面
Terebi denwa monitā gamen
TV telephone monitor screen
Videophone screen

ファックス / テレビ 電話 / ビデオ デッキ
Fakkusu / terebi denwa / Bideo dekki
Fax TV telephone video deck
Fax / Videophone / Video Deck

Box: 一日　何時間　すわっていた　か
Ichinichi nanjikan suwatte ita ka
one day how many hours was sitting (?)
わかる　機能　付き
wakaru kinō -tsuki
can tell feature attached/included
Includes a feature that can tell how many hours per day [the desk's owner] was sitting [at the desk].
Keeps track of how many hours per day the desk is being used.

- ~ *bakari de naku* ~ *mo* = "not only ~ but also ~."
- *chanto* basically implies doing the proper/necessary/expected thing under the circumstances
- *jikan* = "hour," and *nanjikan* = "how many hours."
- *wakaru* ("can know/tell"); ~ *ka wakaru* = "can tell if ~" or "can tell what/when/how much/etc. ~." *Wakaru* is the end of a complete thought/sentence ("can tell how many hours per day [he/she] was sitting") modifying *kinō* ("feature").

5 **Nakagawa**: あっ、　先輩!
A!, senpai!
(interj.) senior
"Ah! Ryōtsu!" (PL2)

Ryōtsu: わはは。今日　はプライベートで 来た ぞ。
Wa ha ha. Kyō wa puraibēto de kita zo.
(laugh) today as for private as came(emph.)
"A ha ha. Today I came on private business." (PL2)

- *senpai* refers to a person who is one's "senior" within a given group by virtue of having become a member of the group first. Later arrivals often address their predecessors/seniors as *senpai* rather than using their names.

6 **Ryōtsu**: 社長　に　たのみこんで
Shacho ni tanomikonde
co. pres to requested/pleaded and
新しい　機能　を　つけてもらった!
atarashii kinō o tsukete moratta!
new feature (obj.) had him attach/add
"I asked the president [of Super Electronics] and got them to add a new feature." (PL2)

Nakagawa: えっ?
E?
"What?" (PL2)

Sound FX: チカッ
Chika!
Click (sound of opening attaché case)

- *tanomikonde* is the *-te* form of *tanomikomu*, which implies "pleading/entreating/asking persistently."
- *tsukete moratta* is the plain/abrupt past form of *tsukete morau*, from *tsukeru* ("attach [something]") *Morau* after the *-te* form of a verb implies someone else did the action for the benefit of the speaker or subject

ほら これが 部長だ
えっ
あっ！
BUCHO
1
部長に 発信機を つけたからな
ピッ ピッ
どんどん 近づいて きますね
2
この早さは 車だな
500M
ほら 500メートル 以内に入ると 警報がなる
3
やばいから 逃げる！ じゃあな
あっ 先輩！
4
本当に 来たわ
正確だな
警視庁
5
名画シネマ
ダイハード5
ダイハード5
6

1 **Ryōtsu**: ほら、 これ が 部長 だ。
Hora, kore ga buchō da.
look/see this (subj.) dept. head is
"See, this is the boss." (PL2)

Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic tones)

Reiko: えっ?
E?
"What?" (PL2)

Nakagawa: あっ!
A!
"Wow!" (PL2)

- *hora* is an interjection used when wishing to show a person something—like "here/look/see/watch."
- *bu* means "division/department,"and the suffix *-chō* means "head/chief/leader," so Ryōtsu is literally saying "this is our department head." It's standard for Japanese employees to refer to and address their superiors by title rather than by name—something like referring to one's immediate supervisor as "boss."
- *a!* is an all-purpose interjection/exclamation of surprise in response to something observed: "Oh!/Oh no!/Hey!/Wow!"

2 **Ryōtsu**: 部長 に 発信機 を
Buchō ni hasshinki o
dept head to/on transmitter (obj.)
つけた から な。
tsuketa kara na.
attached because (colloq.)
"I put a transmitter on him." (PL2)

Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic tones)

Nakagawa: どんどん 近づいてきます ね。
Dondon chikazuite kimasu ne.
more&more/rapidly approaches-and-comes (colq.)
"He's approaching rapidly." (PL3)

- *tsuketa* is the plain/abrupt past form of *tsukeru* ("attach [something]"). *Ni* marks what the item is attached to.
- *dondon* means to proceed or do "rapidly/more and more/lots and lots."

3 **Ryōtsu**: この 早さ は 車 だ な。
Kono hayasa wa kuruma da na.
this speed as for car is (colloq.)
"As for this speed, it's a car, it seems."
"Judging from the speed, he's coming by car." (PL2)

Sound FX: ビービー
Bii bii
Bzzzz bzzzz (sound of harsh warning beeps)

Ryōtsu: ほら、 500 メートル 以内 に 入ると
Hora, gohyaku mētoru inai ni hairu to
look/see 500 meters within to it/when enter
警報 が なる。
keihō ga naru.
warning (subj.) sounds
"See. When he comes within 500 meters, a warning buzzer sounds." (PL2)

- *hayasa* ("fastness/speed") is a noun form of the adjective *hayai* ("fast"); many adjectives can be made into nouns by changing *-i* to *-sa*.

4 **Ryōtsu**: やばい から 逃げる! じゃあな。
Yabai kara nigeru! Ja na.
is bad/troublesome because/so will flee goodbye
"I'll get in trouble, so I'm outta here. See ya later." (PL2)

Sound FX: ダッ
Da!
(effect of taking off at a run)

Nakagawa: あっ、 先輩!
A!, senpai!
(interj.) senior
"Ryōtsu!" (PL2)

- *yabai* is a slang word that means "bad/awkward/troublesome" in the sense that it could get the person in trouble.
- *jā* (a contraction of *dewa*) is literally "in that case/then," but it serves idiomatically as a casual/informal "good-bye." For this use, it's often followed by a *ne* or *na*.

5 **Reiko**: 本当に 来た わ。
Hontō ni kita wa.
truly/really came (fem. colloq.)
"He really *did* come." (PL2)

Sound FX: キッ
Ki!
Screech (effect of car coming to halt with slight squeak of brakes)

Nakagawa: 正確 だ な。
Seikaku da na.
precise is (colloq.)
"[The tracking device] is accurate."
"It was right on the money." (PL2)

On Car: (partly hidden) 警視庁
Keishichō
Tokyo Metropolitan Police Department

- *kita* is the plain/abrupt past form of *kuru* ("come").

6 **Sign**: 名画 シネマ
Meiga Shinema
classic film cinema
Classic Cinema

Sign: ダイハード 5
Daihādo Faibu
Die Hard 5

Sign: 絶賛 上映中
Zessan jōei-chū
high praise midst of showing
Now Showing to Rave Reviews

Sign: シリーズ 最高 / 本年度 No. 1!!
Shiriizu saikō / Honnendo nanbā wan!!
series foremost/best this year No. 1
Best in Series / This Year's No. 1 Film

- the prefix *mei-* means "masterful/famous/great"; when speaking of films, it's often equivalent to "classic."
- *jōei* refers to the showing of a film/movie/TV program; the suffix *-chu* means "during/in the midst of," so *jōei-chū* means "in the midst of being shown." This can mean either "film in progress," or "now showing" (in the sense of "that's the film scheduled at this theater now").
- *honnendo* (or just *honnen*) = "this year/the current year."

くくく 映画をそのまま撮っちゃった！
家に帰ってもう一回ロードショーやろおっと
1
ありゃ!?
電話だ
ルルルル
2
ここの番号知ってるやつは少ないのに…
もしもーし
3
こら！両津勝手に休むな！
4
この番号なぜ知ってるんです
お前の事などお見とおしだ！
5
この！
さぼってないで出勤…
6
全く！うるさい……
ん!?
7
あっ！FAXで！
両津のバカ早くもどれ
8

1 **Ryōtsu**: くくく、映画 を そのまま 撮っちゃった!
Ku ku ku, eiga o sono mama totchatta.
(glee) movie (obj.) as is took/shot-(inapp.)
"Hee hee hee, I made a copy of the movie right off the screen." (PL2)

Ryōtsu: 家 に 帰って もう 一回
Ie ni kaette mō ikkai
home to return-and more one time
ロードショー やろお っと。
rōdoshō yarō tto.
road show shall do (emph.)
"I think I'll go home and have another showing." (PL2)

- *ku ku ku* is a laugh stifled in the back of the throat.
- *sono mama* means "as is/without change," here implying he taped the whole movie exactly "as is/directly."
- *totchatta* is a contraction of *totte shimatta*, from *toru*, which, when written with this kanji, means "take a picture/shoot film." *Shimatta* adds the feeling that the action was something he shouldn't have done, properly or legally speaking—but obviously there is no regret involved here as there often is in other cases.
- *rōdoshō*, from the English "road show," when seen in movie advertisements, refers to the "exclusive engagement" of a movie at a major theater prior to the movie's general release, but here it simply means "a showing."
- *yarō* is the volitional ("let's/I shall/I think I'll") form of *yaru*, an informal word for "do."
- *tto* (or *to*) is sometimes used at the end of a sentence merely for emphasis, typically when declaring one's intention/plan.

2 **Sound FX**: ルルルル
Ru ru ru ru
(ringing of cell phone)

Ryōtsu: ありゃ! / 電話 だ!?
Arya! / Denwa da!
(interj.) telephone is
"Yikes! The phone's ringing." (PL2)

- *arya* is a variation of *are!*, an interjection of surprise/bewilderment at something unexpected.

3 **Ryōtsu**: ここ の 番号 知ってる やつ は
Koko no bangō shitteru yatsu wa
here/this place of number know person(s) as for
少ない のに...
sukunai noni.
are few even though
"Even though people who know this number are few."
"But hardly anyone knows this number." (PL2)

Ryōtsu: もしもーし。
Moshi-mōshi.
"Hello?" (PL2-3)

4 **Buchō**: こら! 両津、勝手に 休むな!
Kora! Ryōtsu, katte ni yasumu na!
(scolding) (name) on own don't take day off
"Hey! Ryōtsu, don't take a day off without asking."
"Hey! Ryōtsu, who told you you could have the day off?" (PL2)

- *kora* is an interjection for scolding. When it comes first, it's like "Hey!/Stop that!/Cut it out!"
- *katte ni* means "on one's own/without (asking) permission."

5 **Ryōtsu**: この 番号、 なぜ 知ってる んです?
Kono bangō, naze shitteru n desu?
this number why know (explan.)
"Why do you know this number?"
"How did you find out this number?" (PL3)

Buchō: お前 の 事 など お見とおし だ!
Omae no koto nado o-mitōshi da!
you of things as for (hon.)-seen through is
"I see through everything about you!"
"I know everything about you." (PL2)

- *mitōshi* is a noun form of *mitōsu* ("see through [something]"); for this use, it usually gets the honorific prefix *o-* regardless of the politeness level being used. *O-mitōshi da* = "[it] is seen through" → "I see through [it]."

6 **Buchō**: さぼってないで 出勤...
Sabottenaide shukkin—
don't be goofing off come to work
"Stop goofing off and get yourself in here!" (PL2)

Ryōtsu: この!
Kono!
this
"You..." (PL1-2)

Sound FX: ピッ
Pi!
Dit (pushing "end" button on cell phone to hang up on Buchō)

- *sabottenaide* is a contraction of *sabotte inaide*, a negative *-te* form of *sabotte iru* ("is goofing off"), from *saboru*, which means to "skip school/work" altogether or to "goof off" when one is supposed to be working/studying. Using the negative *-te* form here gives the meaning "without/instead of goofing off, [do the following action]."
- in contentious situations, *kono* (lit. "this") can be used like an epithet or expletive.

7 **Ryōtsu**: 全く! うるさい!
Mattaku! Urusai!
completely noisy/annoying
"Cripes, what a pain!" (PL1-2)

Sound FX: ウイイイ
Uiii
Rrreeee (whir of fax machine motor)

Ryōtsu: ん?
N?
(interj.)
"Hunh?" (PL2)

- *mattaku* (lit. "completely/entirely") is often used as an exclamation of exasperation.
- *urusai* (lit. "noisy") has such idiomatic meanings as "troublesome/pesky/annoying/obnoxious."

8 **Ryōtsu**: ああっ! ファックス で!
Ā! Fakkusu de!
(exclam.) fax by
"Yikes! Now it's by fax!" (PL2)

Sound FX: ウイイン
Uiin
Rrreeee (whir of fax machine motor)

Fax: 両津 の バカ。 早く もどれ。
Ryōtsu no baka. Hayaku modore.
(name) (=) idiot/fool quickly return
"Ryōtsu, you twit. Get back here right now!" (PL2)

- *hayaku* is the adverb form of *hayai* ("quick/fast"), and *modore* is the abrupt command form of *modoru* ("return").

くそ!!
やりやがったな
部長めくそ!!
1
何をしてるんだ君!
いや別に!
何も
ウイイン
2
FAXのスイッチは中か!
くそ!ロックを解くには…
3
あっ
音声リモコンに切り換わった
笛で開けるしかない!
ウイイン
5
確かドミソド……
違ったか?ドミソドレ…
ピロロロ~
6
ワンダフルパフォーマンス!
違う!
7

1

Ryōtsu: くそ!! やりやがった な!
Kuso! Yari-yagatta na!
(curse) did-(derog.) (colloq.)
"Dammit! Now he's done it!" (PL1)

Ryōtsu: 部長め! くそ!!
Buchō-me, kuso!
dept. head-(derog.) (curse)
"That bleeping boss! Dammit!" (PL1)

Sound FX: ウイイン
Uiin
Rrreeee (whir of fax machine motor)

Fax: 早く もどれ!! 大バカ野郎!
Hayaku modore! Ō-bakayarō!
quickly return great idiot/fool
Get back here now, you big idiot! (PL1)

(partly hidden) (俺) に 発信機 など つけるな!
(Ore) ni hasshinki nado tsukeru na!
I/me on transmitter thing like don't attach
Don't put transmitters on me! (PL2)

中川 から 聞いた。
Nakagawa kara kiita.
(name) from heard
I heard [all about that] from Nakagawa. (PL2)

両津 の バカ。 早く もどれ。
Ryōtsu no baka. Hayaku modore.
(name) (=) idiot/fool quickly return
Ryōtsu, you twit. Get back here right now! (PL1)

- *kuso* (lit. "excrement") is widely used as a curse of chagrin, but it's not considered as offensive as its English counterparts.
- *yari* is the stem of *yaru* ("do"), and *-yagatta* is the abrupt past form of the derogatory/insulting suffix *-yagaru*.
- *-me* after a word referring to a person shows contempt/derision/anger directed at that person.
- *tsukeru* = "attach" and *na* after a plain non-past verb can make a prohibition/negative command, "don't ~."
- *kiita* is the plain/abrupt past form of *kiku* ("hear").

2

Cop: 何 を してる んだ、 君!
Nani o shiteru n da, kimi!
what (obj.) are doing (explan.) you
"What's going on here, mister?" (PL2)

Ryōtsu: いや、 別に 何も!
Iya, betsu-ni nani mo!
(interj.) [not] particularly nothing/anything
"Uhh, nothing." (PL2)

Sound FX: ガサ ウイイン ウイイン
Gasa Uiin Uiin
(rustling of fax paper and whir of fax machine motor)

- *shiteru* is a contraction of *shite iru* ("is/are doing"), from *suru* ("do"). Asking a question with *da* is mostly masculine, and can sound quite rough.
- *betsu-ni* combines with a negative to mean "not particularly," and *nanimo* works together with a negative to mean "not anything/nothing." The implicit negative here is *shite inai*, negative of *shite iru*.

3

Ryōtsu: ファックス の スイッチ は 中 か!
Fakkusu no suitchi wa naka ka!
fax for switch as for inside (?)
"The fax switch must be inside!" (PL2)

Ryōtsu: くそ! ロック を 解く には...
Kuso! Rokku o toku ni wa...
(curse) lock (obj.) open in order to
"Dammit! To open the lock..." (PL1)

3 *(continued)*

- *ka* literally makes a question, "Is the switch for the fax inside?" But the question form is often used rhetorically when observing/confirming something for oneself, with the feeling of "So it's ~, is it?/I guess/it seems."
- *ni wa* after a verb means "in order to [do the action]/for [doing the action]."

4

Ryōtsu: あっ!
A!
"Oh no!" (PL2)

Display: 音声 ロック
Onsei rokku
sound lock
Audio Lock

5

Ryōtsu: 音声 リモコン に 切り換わった。
Onsei rimokon ni kirikawatta.
sound remote control to switched
"It switched to audio control." (PL2)

Ryōtsu: 笛 で 開ける しかない!
Fue de akeru shika nai!
flute with open only
"I'll have to open it using the flute." (PL2)

Sound FX: ガサ ガサ ガサ ウイイン
Gasa gasa gasa Uiin
(rustling of fax paper and whir of fax machine motor)

Fax: 何 考えて 生きて(いるんだ)?
(partly hidden) *Nani kangaete ikite (irun da)?*
what thinking are living
"You are living thinking of what?"
"What are you thinking?!" (PL2)

- *kirikawatta* is the plain/abrupt past form of *kirikawaru* ("[something] switches over"). *Ni* marks *onsei rimokon* as the result of the switch/change.
- *shika nai* after a non-past verb or action noun implies that action is the only option.
- *kangaete* is the *-te* form of *kangaeru* ("think"); *o*, to mark *nani* as the direct object of *kangaeru*, has been omitted.
- *ikite* is the *-te* form of *ikiru* ("live"). We can assume the hidden part contains a form of *ikite iru* ("is/are living").

6

Ryōtsu: 確か、 ドミソド...
Tashika, do-mi-so-do...
quite sure C-E-G-C
"I think it was C-E-G-C..." (PL2)

Ryōtsu: 違った か? ドミソドレ...
Chigatta ka? Do-mi-so-do-re...
different/wrong (?) C-E-G-C D
"Or was it? Then C-E-G-C-D..." (PL2)

Sound FX: ピロ~ ヒョロロ~ ピュロロ~
Piro~ hyororo~ pyuroro~
(sound of recorder)

Sound FX: ガサ ガサ ガサ ウイイン
Gasa gasa gasa Uiin
(rustling of fax paper and whir of fax machine motor)

Fax: ばか に つける (薬 は ない)
(partly hidden) *Baka ni tsukeru (kusuri wa nai)*
fool/idiot to apply medicine as for not exist
"Salve to apply to a fool doesn't exist."
"There's no cure for stupidity." (PL2)

- when *tashika* is used as an adverb without the particle *ni* after it like this, it implies "I think/if I'm not mistaken/I'm

(continued on next page)

ふう 何とか止まった!
ん?
ルルルルル
1
はいもしもし!
2
たぬきそば3つね!
3
ふざけるなくそ!
ガ
4
あっ! 壊すとやばい
ピー ピー ピー
5
ドロボウー
あっ 警報が!
ドロボウ
6
おい! こら止まれ!
本人だ! ご主人だぞ
くそ! 今のショックで壊れた!!
7

6 (...continued from previous page)

pretty sure."

- *chigatta* is the plain/abrupt past form of *chigau*, which literally means "differs/is different," but often implies "is wrong/mistaken/a misunderstanding." In the next frame it's used to mean "you have the wrong idea/you're jumping to the wrong conclusion."
- *baka ni tsukeru* is a complete thought/sentence ("attach/apply to a fool") modifying *kusuri* ("medicine," here limited to the kind of medicine that can be "applied," such as "ointment/salve").

7 **Foreigner**: ワンダフル　パフォーマンス!
Wandafuru　pafōmansu!
"Wonderful performance!" (PL2)

Sound FX: チャリン
Charin
Plink (sound of coin hitting the ground)

Ryōtsu: 違う!
Chigau!
"You've got the wrong idea!" (PL2)

Fax: 給料　へらす　ぞ。
Kyūryō　herasu　zo.
salary/pay　will reduce　(emph.)
I'll cut your pay. (PL2)

---

1 **Ryōtsu**: ふう、　何とか　止まった!
Fū,　nantoka　tomatta!
(sigh)　somehow or other　stopped
"Whew, it finally stopped." (PL2)

Sound FX: ルルルル
Ru ru ru ru
(ringing of cell phone)

Ryōtsu: ん?
N?
"Hunh?" (PL2)

- *fū* represents blowing one's breath out forcefully through rounded lips; typically it's a sigh of relief or fatigue, "whew!"
- *tomatta* is the plain/abrupt past form of *tomaru* ("[something] stops/halts").
- *n* pronounced with the rising intonation of a question implies the speaker has suddenly noticed or realized something.

2 **Ryōtsu**: はい、　もしもし!
Hai,　moshi-moshi!
yes　hello
"Hello?" (PL3)

- *moshi-moshi* can be used as "hello" either by the person initiating a phone call or by the person answering, but in the latter case it would normally, as here, be preceded by *hai* (which often effectively serves as "hello" all by itself).

3 **Other Party**: たぬきそば　3つ　ね!
Tanuki soba　mittsu　ne!
(noodle dish name)　three　(colloq.)
"I'd like 3 bowls of *tanuki soba*." (PL2)

- *tanuki* means "raccoon dog," and *soba* refers to "buckwheat noodles," so *tanuki soba* is literally "raccoon dog noodles." It refers to a bowl of buckwheat noodles in a soy sauce flavored broth, topped with bits of deep-fried tempura batter.

4 **Ryōtsu**: ふざけるな、　くそ!
Fuzakeru na,　kuso!
don't fool/joke around　(curse)
"Don't play games with me, dammit!" (PL1)

Sound FX: ガッ
Ga!
(sound of attaché case bouncing off ground)

- *fuzakeru* basically means "fool around/joke around," and *na* after the plain, dictionary form of a verb can make a prohibition/negative command, so *fuzakeru na* = "don't fool around/stop joking around." *Fuzakeru na* usually falls into the category of "fighting words," so its English equivalents range from "cut the crap!/don't play games with me!" to unprintable expletives and epithets.

5 **Ryōtsu**: あっ!　壊すと　やばい!
A!,　kowasu to　yabai!
(interj.)　if break　troublesome/dangerous
"Oh no, if I break it, I'm in trouble!" (PL2)

Sound FX: ピーピーピー
Pii pii pii
Beeeep beeeep beeeep (electronic alarm)

6 **Sound FX**: ウウウー ウウー
Uuu - Uu
(sound of siren)

Attaché: ドロボウー!　ドロボウー!
Dorobo! Dorobō!
"Thief! Thief!" (PL2)

Ryōtsu: あっ、　警報　が!
A!,　keihō　ga!
(exclam.)　warning/alarm　(subj.)
"Yikes, the alarm!" (PL2)

7 **Ryōtsu**: おい!　こら、　止まれ!
Oi!　kora,　tomare!
hey　(scolding)　stop
"Hey! Come on! Stop!" (PL2)

Sound FX: ウウ、ウーウー
Uu, u– u–
(siren)

Ryōtsu: 本人　だ!　ご主人　だ　ぞ!
Honnin　da!　Go-shujin　da　zo!
the person himself is (hon.)-master/owner is(emph.)
"I'm the right one! I'm your owner!" (PL2)

Ryōtsu: くそ!　今　の　ショック　で　壊れた!!
Kuso!　Ima　no　shokku　de　kowareta!!
(curse)　now　of　shock　by　broke
"Blast it! It broke from the impact!" (PL1)

- *tomare* is the abrupt command form of *tomaru* ("stop/cease/halt").
- *honnin* ("the person himself") here implies "the right person."
- *de* marks *shokku* ("shock" → "impact") as the means of the following action—how it occurred.
- *kowareta* is the plain/abrupt past form of *kowareru* ("[something] breaks"). Compare this with *kowasu*, above, which means "break [something]."

げっ
1
機密データ
保護ノタメ
一分後
爆破シマス！
なんだと……
3
ピッ
ピッ
ふざけるなこら
アト50秒
5
ガシャ
爆発まであと
60秒
4
本人だと言ってるだろ
おい！
くそ！手がはずれない！
アト30秒
6
うおっ
爆発まであと
20秒
7
あと20秒しかない！
こんな人ごみで爆発したら大変だ！
8
あいたた
手がぬけない
本人以外ノ指紋ト断定
2

1 **Sound FX**: ガシャ
Gasha
Kachunk (handle clamping down on his hand)

Ryōtsu: げっ!
Ge!
(grunt)
"Urk!"

2 **Ryōtsu**: あいたた! 手 が ぬけない!
Aitata! *Te* *ga* *nukenai!*
(exclam.) hand (subj.) not come out
"Ouch! My hand doesn't come out!"
"Ouch! I can't get my hand out!" (PL2)

Attaché: 本人 以外 ノ 指紋 ト 断定
Honnin *igai* *no* *shimon* *to* *dantei*
the person other than 's fingerprints(quote)conclu.
"Fingerprints determined to be other than the owner's." (PL2)

- *aitata* is a colloquial variation of *itai* ("hurt[s]") used as an exclamation: "Ouch!/Ow!"
- *nukenai* is the negative form of *nukeru* ("[something] comes/slips out").
- *dantei* = "conclusion," and *dantei suru* is its verb form, "conclude/determine," but in this case *dantei* by itself is acting as a verb. The quotative *to*, marks *honnin igai no shimon* as the content/specific nature of the conclusion reached.

3 **Attaché**: 機密 データ 保護 ノ タメ
Kimitsu *dēta* *hogo* *no* *tame*
secret/classified data protection of purpose
一分 後 爆破シマス!
ippun- *go* *bakuha shimasu!*
1 min. later/hence will blow up
"In order to protect classified data, will self-destruct in 1 minute." (PL3)

Ryōtsu: なん だ と?!
Nan *da* *to?!*
what is (quote)
"What?!" (PL1-2)

- ～ *no tame (ni)* means "for the purpose of/in order to."
- *-go* after a time word means "[that much time] later/from now."
- *bakuha shimasu* is the PL3 form of *bakuha suru* (lit. "destroy by explosion" → "blow up").
- *nan da to* is a very rough way of challenging/questioning what has just been said, or of expressing outrage at it.

4 **Sound FX**: カシャ
Kasha
Click (shutter-like click of count-down timer appearing in display)

Timer: 爆発 まで あと 60 秒.
Bakuhatsu *made* *ato* *rokujū byō.*
explosion until remaining 60 seconds
60 seconds to detonation

- *ato* before a time word means "[that much time] remains/is left."

5 **Ryōtsu**: ふざけるな、 こら!
Fuzakeru na, *kora!*
don't fool/joke around (interj.)
"This isn't funny, Dammit!" (PL2)

Attaché: アト 50秒。
Ato *gojū byō.*
remaining 50 seconds
"50 seconds remaining." (PL1-2)

5 *(continued)*
Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic tones ticking off the seconds)

- when *kora!*, the interjection for scolding seen above, comes at the end of the sentence, it often has more the feeling of an expletive/epithet.

6 **Ryōtsu**: 本人 だ と 言ってる だろ。/ おい!
Honnin *da* *to* *itteru* *daro.* / *Oi!*
the person is (quote) am saying right? hey
"I told you I'm the right person, didn't I? Hey!" (PL2)

Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic ticks)

Attaché: アト 30秒。
Ato *sanjū byo.*
remaining 30 seconds
"30 seconds remaining." (PL2)

Ryōtsu: くそ! 手 が はずれない!
Kuso! *Te* *ga* *hazurenai!*
(curse) hand (subj.) not come off
"Dadblame it! My hand doesn't come off."
"Dadblame it! I can't get my hand loose." (PL1)

- *hazurenai* is the negative of *hazureru* ("come off/become detached").

7 **Sound FX**: ピッ
Pi!
Dit (electronic tick)

Timer: 爆発 まで あと 28 秒。
Bakuhatsu *made* *ato* *nijūhachi byō.*
explosion until remaining 28 seconds
28 seconds to detonation

Ryōtsu: うおっ!
Uo!
(exclam.)
"Yikes!" (PL2)

8 **Ryōtsu**: あと 20秒 しかない!
Ato *nijū byō* *shika nai!*
remaining 20 seconds only
"Only 20 seconds left!" (PL2)

Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic ticks)

Ryōtsu: こんな 人ごみ で 爆発したら
Konna *hitogomi* *de* *bakuhatsu shitara*
this kind of crowd in if explodes
大変 だ!
taihen *da!*
terrible/catastrophic is
"It'll be a disaster if it blows up in a crowd like this !" (PL2)

- *bakuhatsu shitara* is a conditional ("if/when") form of *bakuhatsu suru* ("explode").
- *taihen* refers to a "serious/terrible/catastrophic" situation.

そうだ！
この中に！
ガラン
1
なんでこんな目に！
くそ
ガチャ
2
ぐえ
3
あれ？
4
先輩のトランクが消えてしまった
あいつめ！どんな手を使ったんだ
5
自爆装置がついているとは知りませんでした
危なくてモニターなどやってられん！
スパイじゃないんだぞやりすぎだもうやだ！
さすがにお金より体の方が大事みたいだ
6

1

Ryōtsu: そう だ! / この 中 に!
Sō da! Kono naka ni!
that way is this inside into
"I know! I'll go inside this."
"I know! I'll crawl in here." (PL2)

Sound FX: ガラン
Garan
Clang (sound from lifting manhole cover)

Sound FX: ピッピッ
Pi! Pi!
Dit dit (electronic ticks)

- *sō da* is literally "it is so/it is that way," but it's used idiomatically like "Oh, I know/Oh, that's right/Oh, yeah" when you have a sudden thought/idea.

2

Ryōtsu: なんで こんな 目 に?! / くそ!
Nande konna me ni?! / Kuso!
why this kind of experience to (curse)
"Why is this happening to me? Cripes!" (PL1)

Sound FX: ガチャッ
Gacha!
Clank (sound of manhole cover closing)

- *nande* is a colloquial *naze* ("why").
- *me* = "eye," but in the expression *me ni au* it means "experience/treatment." In this case, some form of *au* ("meet/encounter") is understood without being explicitly stated. *Konna me* = "this kind of experience/treatment," so *Nande konna me ni au*? is literally "Why do I encounter/receive this kind of bad experience/treatment?"

3

Sound FX: ドゴオン
Dogōn
Kaboom (sound of explosion)

Ryōtsu: ぐえ!
Gue!
(grunt)
"Urghh!"

Sound FX: ビシビシ
Bishi bishi
Snap snap (sparks from explosion)

4

"Sound" FX: フッ
Fu!
Puff (effect of screen icon going out)

Nakagawa: あれ?
Are?
(interj.)
"Huh?" (PL2)

- *are?* is an interjection of surprise/bewilderment/confusion: "Huh?/What?/What's that?"

5

Nakagawa: 先輩 の トランク が 消えてしまった。
Senpai no toranku ga kiete shimatta.
senior of trunk/attaché (subj.)disappeared-(unexp.)
"Ryōtsu's case disappeared." (PL2)

Buchō: あいつめ!
Aitsu-me!
that guy-(derog.)
"That S.O.B." (PL1)

どんな 手 を 使った んだ?
Donna te o tsukatta n da?
what kind of method/trick (obj.) used (explan.)
"What method did he use?"
"How'd he do that?" (PL2)

- *kiete* is the *-te* form of *kieru* ("disappear/vanish/go out"), and *shimatta* is the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb can mean the action is/was abrupt and unexpected.
- *aitsu-me* is from *aitsu* ("that guy") plus the derogatory ending *-me*: "that jerk/S.O.B."
- *te* (lit. "hand") can refer to a "method/means/trick," and *tsukatta* is the plain/abrupt past form of *tsukau* ("use"). *Donna te o tsukatta* implies the boss thinks Ryōtsu is deliberately trying to give them the slip.
- asking a question with *n da* is masculine and can sound rough.

6

Boy: 自爆 装置 が ついている
Jibaku sōchi ga tsuite iru
self-destruction device (subj.) is attached
と は 知りませんでした。
to wa shirimasen deshita.
(quote) as for didn't know
"I didn't know it had a self-destruct device." (PL3)

Ryōtsu: 危なくて モニター など
Abunakute monitā nado
dangerous-(cause) tester something like
やってられん!
yatteraren!
can't be doing/working as
"It's so dangerous I can't be working as a product tester."
"It's too dangerous. Forget being a product tester!" (PL2)

スパイ じゃない んだ ぞ。
Supai ja nai n da zo.
spy am not (explan.) (emph.)
"I'm not a spy, you know." (PL2)

やりすぎ だ。もう や だ!
Yarisugi da. Mō ya da!
doing to excess is now distasteful is
"It's too much. I've had enough!" (PL2)

Nakagawa: さすがに お金 より
Sasuga ni o-kane yori
(emph.) (hon.)-money more than
体 の 方 が 大事 みたいだ。
karada no hō ga daiji mitai da.
body of side (subj.) precious it seems
"Even he seems to value his body more than money."
"I guess even Ryōtsu values his health more than money." (PL2)

- *shirimasen deshita* is the past form of *shirimasen* ("not know"), PL3 negative of *shiru* ("come to know"). *To* marks the complete thought/sentence *jibaku sōchi ga tsuite iru* ("A self-destruct device is attached") as the content/specific nature of what was not known.
- *abunakute* is the *-te* form of *abunai* ("dangerous"); the *-te* form is here being used to indicate the cause of what follows: "because it's dangerous, . . ."
- *yatteraren* is a contraction of *yatte irarenai*, negative of *yatte irareru* ("can be doing"), which is the potential form of *yatte iru* ("is doing"), from *yaru* ("do").
- *sasuga* here gives special emphasis to the understood subject, Ryōtsu: "even he . . ."
- *~ yori ~ no hō ga* makes a comparison, with *yori* following the lesser item and *no hō ga* following the greater.

Calvin and Hobbes
by Watterson
WHAT'S THE SCORE?
TEN BILLION TO ONE, MY FAVOR.
1
IT IS NOT!
THEN KEEP TRACK YOURSELF.
2
WHAP!
3
HA! IT WENT STRAIGHT UP! EASY OUT! EASY OUT!
4
YOU'RE NOT EVEN GOING TO RUN, EH? I DON'T BLAME YOU. YOU'RE AS GOOD AS OUT.
5
BINK
6
YOU CAN'T DO THAT!
THAT'S TWO HITS ON ONE PITCH! THIS RUN COUNTS DOUBLE!
7

1 **Calvin**: "What's the score?"
何対何　だっけ？
Nan tai nan dakke?
what-to-what is it?

Hobbes: "Ten billion to one, my favor."
百億対一　で　僕　が　勝ってる。
Hyakuoku tai ichi de boku ga katteru.
ten billion-to-one is-and I (subj) am winning

- "What's the score?" could be translated literally as スコアは? (*sukoa wa?*), but scores are usually given in the form N対N, for example, 7対3 (*nana tai san*), and we felt that *Nan tai nan dakke?* was more natural.
- だっけ? (*dakke?*) indicates that the speaker is trying to remember something he used to know, or should know.
- "(in) one's favor" = ～の方に有利で

2 **Calvin**: "It is not!"
嘘つけ！
Uso tsuke!
tell a lie

Hobbes: "Then keep track yourself."
じゃあ、自分で点　付けたら
Jā, jibun de ten tsuketara.
well/then by self score why don't you keep

- *uso tsuke* literally means "Tell a lie!" (*tsuke* is a command form of the verb *tsuku*, in this case "tell"). The logic is something like, "Go ahead, tell a lie" → "I know that's a lie."
- "keep track [of the score]" = （スコア／得点に）たえず気を付けておく
- *tsuketara* is an "if"/conditional form of the verb *tsukeru*, in this context, "keep [score]." The Japanese is literally "How about if you keep score yourself?"

3 **Sound FX**: Whap!
カーン
Kān

4 **Calvin**: "Ha! It went straight up! Easy out! Easy out!"
やった!　真っすぐ　上がった　ぞ!　楽勝　アウト!
Yatta! Massugu agatta zo! Rakushō auto!
did it straight went up (emph.) easy win out

- Ha! 短い笑い。ここではカルヴィンがほくそ笑む様子を表わす
- *Yatta!*, literally "I did it!" is a very loose translation for "Ha!," but it's what Calvin's Japanese counterpart would probably say in a situation like this.

5 **Calvin**: "You're not even going to run, eh?"
へえ、走らない　の？
Hē, hashiranai no?
(interj.) not run (explan.-?)

"I don't blame you. You're as good as out."
ま、　アウト　になる　に決まってる　から、　分かる　けど。
Ma, auto ni naru ni kimatteru kara, wakaru kedo.
(interj.) out will become is decided because understand though/but

- "not even run" is literally 走りもしない (*hashiri mo shinai*). In this particular context, however, we felt that it sounded a little unnatural, and went with a simpler translation.
- eh? 文末に付けて「え？／ん？」のように付加疑問文的に念を押すときなどに使う。"Huh?" のバリエーション。
- blame = 「非難する」だが、"I don't blame you" は、「君の状況を察するよ」といった意味合いで使われる。
- as good as [out] = （アウトになった）も同然。

6 **Sound FX**: Bink!
コン。
Kon.

7 **Calvin**: "You can't DO that!"
そんな　の　ルール　違反　だ　ぞ！
Sonna no rūru ihan da zo!
that kind of one/thing rule violation is (emph.)

Hobbes: "That's two hits on one pitch! This run counts double!"
一投　二打　だから、　一周　で　二点　だ！
Ittō nida dakara, isshū de niten da!
1 pitch 2 hits so once around with 2 points is

- "You can't do that" would literally be 「そんなことをしてはいけない」→「そんなのダメだよ／そんなのずるいぞ」. Again, we went with a more natural sounding translation.

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Lesson 56 • *Dame:* An objectionable word

The Japanese have a reputation for never saying "no," but *dame* is a word for saying just that, and in a forceful way. Different from *iie* (いいえ, "no"), *dame* is more of a rejection of a request, offer, or proposal. It can also be a declaration that something will not work out because it is no good, useless, or impossible.

When used to describe a person, *dame* means "worthless" or "good for nothing." When *dame* follows a verb in the *-te* form and the particle *wa*, it takes on the meaning of "shouldn't" or "mustn't"; *-te wa dame* can be a method of chiding or giving advice as well as outright prohibition.

Dame can be heard in anything from a simple statement to an angry tirade, its causticity depending on the tone of voice. However, the word does not often appear in formal, polite conversation. In such cases, *ikemasen*, which has much the same meaning as *dame*, is generally used instead.

In most of the following examples, *dame* is written in hiragana, but katakana is used in some cases to set the word off from the rest of the sentence and emphasize it. You may also see the word written in its kanji form: 駄目.

No!

This salaryman is about to leave on a business trip when his wife notices that his briefcase is unusually bulky. She asks what's in it, but he balks at revealing that he packed the heavy metal *sukiyaki* pan to prevent the rest of the family from enjoying his favorite dinner while he is away.

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Wife: ちょっと みせなさい。
Chotto misenasai.
a little show it-(command)
"Show that to me a little."
"Let me see that a minute." (PL2)

Husband: だめ だ。
Dame da.
no/bad is
"No!" (PL2)

- *misenasai* is a relatively gentle command form of the verb *miseru* ("show").

No way!

Fuwa's apartment temporarily became his company's office space when an earthquake struck their office building. Some six people work in the apartment by day while by night, Fuwa shares the apartment with Izumi, a homeless teenager whom he has befriended. Now Tokiko, a former girlfriend, wants to move in with her husband because they lost their home when his business failed—an idea to which Fuwa is strongly opposed.

© Hoshisato Michiru / *Ribingu Gēmu*, Shogakukan

Izumi: うー…
U—…
(groan of anger)

Fuwa: だめ だ! だめっ!
Dame da! Dame!!
no/bad is no/bad
"No! No way!!" (PL2)

Tokiko: あ、 そう…
A, sō…
(interj.) that way
"Oh, is that so?"
"Oh . . ." (PL2)

- the small つ after the second *dame* indicates that the sound is cut off sharply.
- the う in Izumi's groan is written in a "cute" style that became popular among high school students a few years ago.

No, don't!

Not understanding how large stores can offer such big discounts on appliances, the young sales representative Minamida pays a visit to an electronics store. He is alarmed to find that even his own company's newly developed electric heaters are on sale. A salesman, unaware that Minamida is a vendor, is now offering to slash the price even lower.

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Salesman: どう です? これ で…
Dō desu? Kore de…
how is this with
"How about at this price?" (PL2)

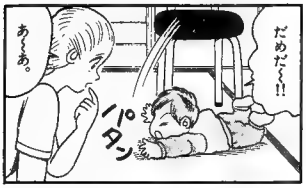
Sound FX: ピッ ポッ ピッ
Pi! Po! Pi!
(sound of calculator buttons)

Minamida: だ、 だめ だ よ!
Da- dame da yo!
(stammer) no/bad is (emph.)
"N- no, don't!" (PL2)

- the salesman's sentence is a case of inverted syntax. Normal order would be: これでどうです? *Ka* has been left out.

It's no use!

Yōsuke is doing his best to learn how to stand up and walk, but his legs are not quite ready for it. He expresses his frustration.



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Yōsuke: だ…だ…
Da…da…
(stammer)
"It's…it's…"

だめ　だー!!
dame　*da!*
bad/no good　is
"it's no use!!" (PL2)

Sound FX: パタン
Patan
(sound of child hitting floor)

Mother: あーあ。
Ā–a
"Oh dear."

- *ā–a* is an interjection of disappointment/lament/sympathy.

I can't

Minamida has just told his girlfriend Kizaki that he has been transferred to work at a different location. Kizaki lightly says she may also move to be with him, but she then offers an excuse.

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Kizaki: でも　お仕事　ある　から　だめ　ね…
Demo　*o-shigoto*　*aru*　*kara*　*dame*　*ne…*
but　(hon.)-work　have　because/so　no good/impossible　(colloq.)
"But I have work (here), so I guess I can't." (PL2)

Minamida: そ、　そう　だ　ね…
So-　*sō*　*da*　*ne…*
(stammer)　that way/so　is　(colloq.)
"R- right, I guess not…" (PL2)

- *o-shigoto* is a polite, feminine way of saying "work."
- *sō da ne* (lit. "it's that way, isn't it") serves broadly to express agreement/affirmation: "yeah/right/that's true."

Don't

A father and his son have asked a baseball player for an autograph—his "sign" (サイン, *sain*). The player complies but has unusual instructions for the father and son.

© Ueda Masashi / *Furiten-kun*, Take Shobo

Baseball player: 人　に　見せちゃ　ダメ　よ。
Hito ni misecha dame yo.
people to if show is no good (emph.)
"Don't show that to other people, now." (PL2)

- *misecha dame* is a contraction of *misete wa dame*, from *miseru* ("show [to someone]").
- *sain* (the katakana rendering of English "sign") by itself most commonly means "signature/autograph" in Japanese, but it can also mean "signal," such as the kind given by catchers and coaches in baseball, and that is the source of humor here. The word is rarely used to mean "sign/signboard."

The *-te wa dame* form of a verb makes a prohibition/negative command: "don't ～/you mustn't ～/you shouldn't ～." In informal speech this often becomes *-cha dame* or *-ja dame*.

Shouldn't

Beranmei Tōchan has just returned from a shopping trip to buy "Casual Day" work clothes. He realizes now that his purchases seem odd, and he tries to maintain a stiff upper lip about it, but he knows he has blown it and starts to fall apart. Both characters speak in the Shitamachi dialect characteristic of residents of old Tokyo.

© Tachibanaya Kikutarō / *Beranmei Tōchan*, Take Shobo

Tōchan: ど、　どう　でい？　似あう　だろ。
Do- dō dei? Niau daro.
(stammer) how is it? fitting/suitable right?
"Wh- what do you think? It suits me, don't you think?" (PL2)

Tōchan: うぅーっ
U ū
(moaning/whimpering sound)

Wife: おまいさん、これから　は　一人で
Omai-san, korekara wa hitori de
(name) from now as for by oneself
買い物　行っちゃ　だめ　だ　よ。
kaimono itcha dame da yo.
shopping if go is no good is (emph.)
"You shouldn't go shopping alone anymore, dear." (PL2)

- *dei* is the Shitamachi dialect equivalent of *da*. Asking a question with *da* is typically masculine, abrupt speech.
- *daro* is short for *darō*, an informal, abrupt form of *desho*.
- *Omai-san* is this woman's nickname for her husband, a Shitamachi corruption of *omae-san* ("you"-inf.-hon.)

Mustn't

Despite the doctor's assurance that his health problem is minor, this man insists on taking the strictest of precautions.

© Shōji Sadao / *Sarariman Senka*, Kodansha

Man: あ、 酒 ダメ。 痔 に よくない から。
A, sake dame. Ji ni yokunai kara.
(interj.) alcohol no good hemorrhoids for not good because
"Oh, I mustn't have *sake*. Alcohol isn't good for hemorrhoids." (PL2)

- the particle *wa* is omitted after *sake*.
- *yokunai* is the negative form of *ii/yoi* ("good/fine").
- his syntax is inverted; normal order would be *ji ni yokunai kara sake (wa) dame*.

Unacceptable

In his drive for advancement, Suguru has become short-tempered about the smallest of errors committed by his subordinates. Here he has asked an OL to make some copies for him.

© Okazaki Jirō / *Afutā Zero*, Shogakukan

Suguru: だめ じゃない か!
Dame ja nai ka!
no good is not (?)
"This is no good, is it not?"
"This is unacceptable!" (PL2)

コピー に 抜け が あった ぞ!!
Kopii ni nuke ga atta zo!
copy in gaps (subj.) existed (emph.)
"In the copying, there were gaps."
"You missed some pages!" (PL2)

- *dame ja nai ka* is obviously spoken very sharply, nothing like the tame-sounding question the literal translation suggests. The question is purely rhetorical, and he is in fact declaring in no uncertain terms that "[The job you did] is no good!" → "This is unacceptable/inexcusable!"
- *kopii* is the katakana rendering of the English "copy."
- *nuke* is a noun form of *nukeru* ("be left out/omitted")

Worthless

Michiru has been living in a worker's dorm where he had hoped the bullying he had experienced in high school would end. It hasn't, however, and he feels that he can't take it anymore.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Michiru: だけど いっしょ さ...
Dakedo issho sa...
but same (colloq.)
"But (wherever I go) it's the same..." (PL2)

ぼく は どこ へ 行っても ダメな 奴 なんだ よ...
Boku wa doko e itte mo dame na yatsu na n da yo...
I (subj.) where to even if go no-good guy (explan.) (emph.)
"Wherever I go, I'm just a worthless guy." (PL2)

- *ıssho* can mean "together" or "the same"; here it's the latter.
- *doko* ("where") plus a *-te/-de mo* form means "anywhere/wherever"
- adding *-na* makes *dame* into a modifier for *yatsu*.
- *yatsu* is an informal/slang word for "person," often with a derogatory feeling; Michiru's use of the word here reflects his low opinion of himself.

It's all over!

The desperately hungry Shin-chan has just had a scare from reading on the label of a bowl of instant *yakisoba* that it contained かやく (*kayaku*). He mistakenly assumes the hiragana word means 火薬 (*kayaku*, "gunpowder"), when actually it means 加薬 (*kayaku*, "spices/flavorings"). The situation has left him shaken.

© Usui Yoshito / *Kureyon Shin-chan*, Futabasha

Shin-chan: もう だめ だ。バクハツしちゃうし
Mō dame da. Bakuhatsu shichau shi
already no good is will explode-(regret)-and
"It's no good. [The yakısoba] is going to explode and
"It's all over! Not only is the yakisoba going to explode,

おなか も すきすぎて ぜったい 死んじゃうー。
Onaka mo sukisugite zettai shinjau–.
stomach as well is too empty-and certainly will die-(regret)
"my stomach is so empty that I'll die for sure!" (PL2)

- *shichau* is a contraction of *shıte shımau*, and *shınjau* is a contraction of *shinde shimau*, from *suru* ("do") and *shinu* ("die") respectively. The *-te/-de shimau* form of a verb implies the action is undesirable/regrettable.
- *suki-sugite* is a combination of *suku* ("to become empty") and the *-te* form of *sugiru*, which as a verb suffix implies the action occurs "too much/excessively."

漫

School Rules

by William Marsh

Nihon wa semai yo. Japan's cramped! Of all the worn formulas used to explain or excuse the quirks of life in the archipelago, this short, bald, venerable, old one-liner stands up best. The numbers involved are sickeningly familiar—125 million human beings squeezed into a space smaller than California—but their implications are as dire as ever.

Inevitably, the geographical pinch duplicates itself in the floor plan of the national psyche. Japan is proof that the less there is, the more people will tinker with it. Bureaucrats treat their polity with the same presumptive fussiness bonsai masters bring to bear on dwarf trees. Citizens, after years of being pruned, bent, bound, tweaked, and stunted, learn not to blink when they see ***tachiiri-kinshi*** (立ち入り禁止, Entry Forbidden) signs posted around park lawns. The national drive to line each creek and river (and the coastline as well) with concrete is nearly complete.

Freud, exemplar and profiler of the anal-retentive personality, well knew how the formlessness of water terrified the bourgeois unconscious. The extremes of Japan's flood control and tsunami buffer programs would have amused him. So would the adjectival phrase ***ketsu no ana no chiisai*** (けつの穴の小さい, having a small rectum), which skewers folks who can't cope with surprises and change.

The notion of the social servant as boa constrictor gained instant credence in 1992 after a clock-watching schoolteacher threw the switch to close the electric gate into campus on a girl racing to beat the bell. Her death from head injuries was so grotesque that, in effect, it choked off a lively media debate then raging over ***kōsoku*** (校則, school rules). Journalists bent on finding the latest answer to the question "How you gonna top this?" suddenly thought twice about tackling student rights.

What kind of rules are we talking about? Regulations focus on ***tōhatsu*** (頭髪, hair), ***fukusō*** (服装, clothing), ***tōkō-jikan*** (登校時間, getting to school on time), ***mochimono*** (持ち物, personal belongings), ***katei seikatsu*** (家庭生活, lifestyle at home), ***reigi aisatsu*** (礼儀挨拶, comportment and greetings), ***yasumi-chū no sugoshikata*** (休み中の過ごし方, behavior over vacation), ***kōgai de no sugoshikata*** (校外での過ごし方, behavior off campus), ***arubaito*** (アルバイト, part-time work), ***yūjin to no kōsai*** (友人との交際, interactions with friends), and ***ōtobai*** (オートバイ, motorbikes).

School rules, in short, may be less invasive than a body cavity search, but they get pretty up close and personal. Unlike the curriculum, which is set nationally, *kōsoku* are established by faculty or other local authorities. That explains why, as the nineties began, only about half of Tokyo's public high schools demanded that students wear uniforms—none insisted that they wear school caps—even though all students in Fukuoka Prefecture were required to attend in uniform and two-thirds had to wear caps. One-third of male junior high students nationally had to regularly submit to ***marugari*** (丸刈り), a head shaving or "buzz cut."

The latter requirement is particularly onerous to commentators who recall that for centuries *marugari* was ***shukke to zainin no kamigata*** (出家と罪人の髪型, the hair style of prisoners and those who had forsaken the world). During the imperialist expansion that commenced with the Sino-Japanese war and ended in 1945, the state imposed *marugari* on conscriptees. A slogan of that time, which contemporary attackers of *marugari* say reveals its underpinnings, is ***messhi-hōkō*** (滅私奉公, exterminate the self, contribute to the state).

Defenders of the rule insist that troublemakers tend to announce themselves through their hair style. As one writer paraphrased the argument, "***Kamigata o naoseba, hikō kara tachinaoru ka***" (髪型を直せば非行から立ち直るか, If the hairstyle can be reformed, they may move away from delinquency). Behind such thinking is the notion that if the form is observed, the spirit will follow, a training principle in traditional arts like tea ceremony and certain sports where initiates ***katachi kara haitte, katachi o yabure*** (形から入って、形を破れ, learn the form, then break out of it).

When students were surveyed on what areas of conduct they wished teachers would ***makasete hoshii*** (任せてほしい, leave up to us), hair style, part-time jobs, and clothes topped the list. Rules that pertain to life outside campus were rarely cited; perhaps enforcement is minimal.

What are Japan's schoolyards like these days? A mother who roamed through her son's junior high in the wake of a bullying incident wrote of classrooms as chaotic as battlefields: while a handful of students would struggle to follow the lesson, the rest were laughing, cruising the room and halls, jostling and threatening teachers, mutilating furniture, and generating a din by all available means. It was like the film *Mad Max*, was her summation.

If she's right, portraying teacher-student relations in terms of boa constrictor and victim is misleading. Cobra and mongoose may be more to the point. And where are the rules? Printed on the cobra's tongue, naturally.

William Marsh *is a freelance writer based in Tokyo.*

vocabulary summary

From *Aji Ichi Monme*, p. 25

生む	*umu*	give birth
語る	*kataru*	speak
腹	*hara*	stomach
詰める	*tsumeru*	stuff (*v.*)
発酵する	*hakkō suru*	ferment
勘弁する	*kanben suru*	forgive/excuse
握る	*nigiru*	grasp/press in hand
休日	*kyūjitsu*	day off
しっかり	*shikkari*	well/carefully
選ぶ	*erabu*	choose
飛び出す	*tobidasu*	leap out
勘定	*kanjō*	bill/charge (*n.*)
気軽な	*kigaru na*	lighthearted/casual
高級な	*kōkyū na*	high class
適当に	*tekitō ni*	at random
値段	*nedan*	price
平気	*heiki*	no concern
空振り	*karaburi*	whiff/strike (*n.*)
マグロ	*maguro*	tuna
イカ	*ika*	squid
結局	*kekkyoku*	finally/in the end
放り出す	*hōridasu*	abandon/neglect (*v.*)
池	*ike*	pond
越える	*koeru*	go over/go beyond
シャコ	*shako*	mantis shrimp
車庫	*shako*	garage
面白い	*omoshiroi*	interesting/funny
タコ	*tako*	octopus
転がる	*korogaru*	roll/tumble (*v.*)
崩れる	*kuzureru*	crumble
基本	*kihon*	basics/fundamentals (*n.*)
置く	*oku*	set down

From *Manga Shorts*, p. 48

お客様	*okyaku-sama*	customer
きっかけ	*kikkake*	opportunity
寒い	*samui*	cold
熱い	*atsui*	hot
連れて来る	*tsurete kuru*	bring [with] (animate)
味	*aji*	taste (*n.*)
調子	*chōshi*	condition/situation
大将	*taishō*	boss (*n.*)
できる	*dekiru*	be finished/completed
女性	*josei*	female
意識する	*ishiki suru*	be conscious of
イチゴ	*ichigo*	strawberry
映える	*haeru*	glow/stand out
ふんだんに	*fundan ni*	abundantly/liberally
重ねる	*kasaneru*	stack (*v.*)
さらに	*sara ni*	in addition
かんぴょう巻き	*kanpyō-maki*	gourd roll (sushi)
カッパ巻き	*kappa-maki*	cucumber roll (sushi)
巻く	*maku*	wrap/roll up [in]
価格	*kakaku*	price
ぜったい	*zettai*	definitely
人気が出る	*ninki ga deru*	become popular
雇う	*yatou*	hire (*v.*)
商売	*shōbai*	trade/business (*n.*)
繁盛	*hanjō*	flourishing (*n.*)
自分で	*jibun de*	by oneself
始める	*hajimeru*	begin
春	*haru*	spring (season)
定食	*teishoku*	set meal
勝つ	*katsu*	win
おすすめ	*o-susume*	recommended (*adj.*)
勝負	*shōbu*	contest
おまかせ	*o-makase*	entrusted (*adj.*)
アジ	*aji*	mackerel
ひじき	*hijiki*	brown algae
煮物	*nimono*	simmered dish
栄養ある	*eiyō aru*	nutritious
文句	*monku*	complaint
たしかに	*tashika ni*	certainly

From *Kochira*, p. 73

電子	*denshi*	electronic
パソコン	*pasokon*	personal computer
液晶モニター	*ekishō monitā*	LCD monitor
画面	*gamen*	screen (*n.*)
専用	*sen'yō*	exclusive use
手帳	*techō*	[pocket] notebook
会話	*kaiwa*	conversation
地下鉄	*chikatetsu*	subway
高速道路	*kōsoku dōro*	toll road
携帯電話	*keitai denwa*	portable phone
名刺	*meishi*	business card
通信	*tsūshin*	communication
地図	*chizu*	map
持ち主	*mochinushi*	owner
登録する	*tōroku suru*	register (*v.*)
しまる	*shimaru*	[something] tightens
リモコン	*rimokon*	remote control
離れる	*hanareru*	[something] separates (*v.*)
募集する	*boshū suru*	recruit (*v.*)
ランドセル	*randoseru*	backpack (*n.*)
機能	*kinō*	feature (*n.*)
発信機	*hasshinki*	transmitter
警報	*keihō*	warning signal
やばい	*yabai*	bad/troublesome
逃げる	*nigeru*	flee
正確	*seikaku*	precise
映画	*eiga*	movie
勝手に	*katte ni*	on own/without asking
さぼる	*saboru*	goof off
薬	*kusuri*	medicine
給料	*kyuryō*	salary
壊す	*kowasu*	break (*v.*)
機密	*kimitsu*	secret/classified data
保護	*hogo*	protection
爆破する	*bakuha suru*	blow up
爆発	*bakuhatsu*	explosion
秒	*byō*	seconds
装置	*sōchi*	device
大事	*daiji*	valuable/precious

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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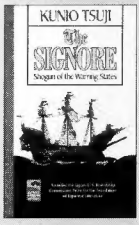

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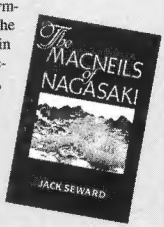

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